

2000

Attitudes towards female sports stars as endorsers

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WHAT DOES A CHILD'S STORY TELL YOU?

By

Tamara Anne Bromley

B. App. Sc. (Speech and Hearing), Grad. Dip Ed.(Prim.), B. Ed

A Thesis Submitted in Partial Fulfilment of the

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Abstract

The stories that students tell in the classroom have the potential to be an invaluable resource for teachers. Through a focus on the language used, these stories can provide teachers with information about their students' sociocultural backgrounds and therefore, the knowledge that students bring to the context of the classroom. In today's diverse classrooms, teachers need to discover this information about their students to enhance the planning process for students' learning. The stories that students tell provide teachers with one avenue by which they can begin to meet the requirements of the *Curriculum Framework for Kindergarten to Year 12 Education in Western Australia* (Curriculum Council, 1998).

The study investigates the potential of collecting and using the language in students' stories, as told in the classroom, to discover information about the students' sociocultural backgrounds. The study took place in a pre-primary classroom situated in the South West of Western Australia. The students' stories were collected, transcribed and analysed. Following this, six students were selected whose stories were notable in their ability to reveal much information about those students' sociocultural backgrounds. The parents of those six students were interviewed in order to confirm or negate the information about the students' sociocultural backgrounds as collected from their stories. The teacher of the class was also interviewed in a bid to confirm or negate the information about all the students' sociocultural backgrounds overall as collected from all the stories.

Language was seen as a "key" to use to unlock information about students' sociocultural backgrounds from their stories. A broad definition of story was adopted and an analysis procedure was developed. Both of these tools allowed for a focus on the language in the stories and were used to discover much information about the students' sociocultural backgrounds. The analysis procedure also highlighted some aspects of the interactions that facilitated the students to tell such stories. As much of the information about the students' sociocultural backgrounds was confirmed and expanded upon by the parents and teacher, it was demonstrated how the stories that students tell can be used to discover more information about the students. Home-school links can be forged or improved upon in the process.

DECLARATION

I certify that this thesis does not, to the best of my knowledge and belief:

- i. incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education;
- ii. contain any material previously published or written by another person except where due reference is made in the text; or
- iii. contain any defamatory material.

Signature

Date 6 November 2000

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CHAPTER ONE

INTRODUCTION

The stories that students tell in the classroom can provide information about their sociocultural backgrounds and therefore have the potential to be a useful resource for teachers. Through the language that is employed, these stories offer teachers an opportunity to discover students' ways of using language, learning, development and views of the world overall. Teachers can use the stories that students tell to assist them in the planning process for students' learning in the classroom.

Background

The way students use language in their stories can reflect their history of sociocultural interactions as encompassed in their sociocultural backgrounds. When students tell stories, they make and share meaning and, so use language (Mallan, 1991, p. 5; Wells, 1986, p. 194-195). Language is a sociocultural construct that is learnt as a result of engaging and communicating in a myriad of sociocultural interactions available from birth (Halliday, 1975, p. 122; Heath, 1983; Lankshear, 1997, 16-20, Wason-Ellam, 1991, p. 9; Wells). It follows then that language has the potential to reflect this history of sociocultural interactions from which it has developed.

It is difficult to separate "culture" from "social" when describing the nature of interactions between people (Freire, 1974, in Lankshear, 1997, p. 13). This is because whenever two or more individuals interact there is a set of unwritten "rules" or a

“culture” that is embedded within and governs how that interaction is conducted (Anstey and Bull, 1996, p. 150; Lankshear, p. 23). This culture includes a knowledge base, acceptable ways of behaving, ways of thinking, values and beliefs that are unique to each sociocultural interaction. Language is central to the ability of individuals to negotiate, perpetuate and even change the culture of the interaction in order to get on with the business of communicating and living during the interaction (Halliday, 1978, p. 1; Lankshear, p. 11). Consequently, how individuals use language during a given interaction simultaneously becomes a central part of and reflects the culture of the interaction. As each interaction is unique in its culture, so each interaction produces and is governed by unique uses of language.

Individuals engage in sociocultural interactions from birth. As they communicate in such interactions, individuals use and subsequently, learn language (Lankshear, 1997, p. 16-20; Nelson, 1996, p. 5; Wells, 1986, p. 131). However, it is not only language that is used and learned when engaging in these sociocultural interactions. Individuals simultaneously use and learn other cultural aspects of the interaction that govern, are embedded within and are reflected by the language of the interaction. Through engaging in numerous interactions, individuals develop particular ways of using language and simultaneously accumulate many experiences, knowledge, views, beliefs and values that are reflective of their unique histories of sociocultural interactions (Halliday, 1978, p. 1-3; Hicks, 1991, p. 58; Kress, 1985, p. 50). This conglomerate of knowledge can be defined as a student’s sociocultural background (Dyson, 1993, p. 5-6, 79). When engaging in any sociocultural interactions, individuals employ these particular ways of using language and senses or sets of “rules”, knowledge and experiences from their sociocultural backgrounds. When individuals interact in the sociocultural context of

storytelling, the language they use has developed from these past sociocultural interactions and so may reflect their sociocultural backgrounds.

Applicability to the Classroom

The stories students tell can be a valuable language resource for teachers when planning for students' learning in the classroom. In today's classrooms in Western Australia, many teachers are required to provide teaching and learning experiences that meet the guidelines of the *Curriculum Framework for Kindergarten to Year 12 Education in Western Australia* (hereafter known as the *Curriculum Framework*) (Curriculum Council, 1998, p. 16-17, 33-36). Teachers can get information about students that will assist them in implementing these guidelines by listening to and analysing the language used in the students' stories.

The information about students' sociocultural backgrounds that can be collected from a focus on the language used by the students in their stories will allow teachers to discover information about the students' knowledge and experiences and the language that they bring to the classroom. This will assist teachers as they determine each student's needs in language learning and learning overall. As a result, teachers are able to implement those guidelines of the *Curriculum Framework* (Curriculum Council, 1998, p. 16-17, 33-36) that requires them to facilitate learning in ways that meet the needs of all of their students in a developmental and flexible manner. The information about students' sociocultural backgrounds collected from the students' stories can also be used in the process of developing home-school links for all students. This fulfils a further requirement of the *Curriculum Framework*.

Significance of the Study

In Western Australian schools, the analysis of the language that is used by students in the stories they tell is conducted mainly by Speech Pathologists to assess students' oral language competencies in the areas of syntactic, semantic, pragmatic and storytelling or narrative development. There are clear guidelines for Speech Pathologists in the facilitation and collection of these stories. Typically, Speech Pathologists present students with stories to tell or retell using pictorial support in a contrived environment that is often located outside the classroom. When asking students to tell such stories, Speech Pathologists do not offer students verbal support during their storytelling as they seek information on students' oral language competencies in independent language tasks. Speech Pathologists then analyse the language patterns and structures used by the students in their stories and compare the results with information that is usually available in checklists. Typically, these checklists or similar tools allow Speech Pathologists to identify the students' level of narrative development in accordance with Applebee's (1978) descriptive system. Other parts of these checklists or tools allow Speech Pathologists to identify specific syntactic, semantic and pragmatic structures used by the students in their stories. An example of a typical storytelling task and analytical procedure can be found in the *School Aged Oral Language Assessment* (Allen, Leitão and Donovan, 1993). Through the analysis of the stories students tell, Speech Pathologists are able to identify some students as being "delayed" in an area of their oral language development. Speech Pathologists then implement appropriate programs in the clinic and consult with the students' teachers to implement appropriate classroom based programs. An example of such a program can be found in the *Albany District Oral Language Focus* (Batchelor et al., 1997).

However, the stories students tell in the classroom are a language resource that is not being used to its fullest potential by many teachers. Other research demonstrates that students will tell stories in the classroom (Mallan, 1992, p. 301) and that teachers can use this storytelling to enable students to find their place in the social world of the classroom (see for example, Gallas, 1992; Paley, 1988, 1990). Teachers are provided with some broad guidelines on how to assist students in their storytelling to achieve such an aim (see for example Gillard, 1996; Hall, 1998). Stories use language (Mallan, 1991, p. 5) and another area of research links the language of students' stories to information already known about their sociocultural backgrounds (see for example Heath, 1983). However, this body of research does not demonstrate how the language of students' stories can be used to discover previously unknown information about students' sociocultural backgrounds. Teachers can use information about students' sociocultural backgrounds to enhance their planning for students' language learning and learning overall in the classroom. Therefore, teachers need to be able to collect and analyse the stories students tell. This study aims to demonstrate how teachers could use a language resource that previously has been mainly used by Speech Pathologists, albeit with a different focus in accordance with teachers' needs.

Purpose of the Study

The study aims to investigate how the stories that students tell in the classroom can be collected and analysed to reveal information about students' sociocultural backgrounds. The study will provide a description of what information about students' sociocultural backgrounds can be collected from the stories students tell in the classroom and how to uncover this information. It will also focus on aspects of the interaction that facilitate

students to tell stories that contain such information. It will take the investigation of students' stories out of the domain of Speech Pathologists alone providing teachers with ways to capitalise on a language resource that students bring.

Research Questions

This study aims to answer the following research questions:

1. What do the stories students tell in the classroom reveal about those students' sociocultural backgrounds?
2. What tools can be used to analyse students' stories to reveal information about their sociocultural backgrounds?
3. What aspects of the interaction can facilitate the students in their telling of such stories?

Definition of Terms

In this study, a "story" is the use of oral language by the student to relate something heard, read, seen, dreamt, imagined or experienced (Mallan, 1991, p. 5). "Students' stories" refers to those stories that are told in the classroom. The stories can be told in a deliberate literate style such as in a fantasy story, or in an informal, conversational style such as when telling about the day (Mallan, 1992, p. 300-303).

The term "sociocultural background" is used in this study to refer to the conglomerate of knowledge, experiences, interest, views of the world, beliefs, ways of using language and past family life that each student brings to the classroom as a result of

communicating and interacting in numerous sociocultural interactions (Dyson, 1993, p. 5-6, 79).

“Language” is the means by which meaning is made and shared when individuals interact (Wells, 1986, p. 194-195). In the context of this study, the “language” of the story is reflected through its content, structure and function and nonverbal aspects of the story that help to convey its meaning such as stress patterns and intonation. It also includes aspects of the interaction such as utterances from other people.

Overview of the Thesis

This thesis reports on a study that investigates the potential of the stories that students tell in the classroom to reveal information about the students’ sociocultural backgrounds. The structure of the thesis is as follows:

- Chapter Two presents a review of the literature that places the study in the context of contemporary research,
- Chapter Three presents a description of the methodology used in this study,
- Chapters Four and Five present the results of the study,
- Chapter Six presents a discussion of the results, and
- Chapter Seven presents the conclusions drawn from the study.

CHAPTER TWO

LITERATURE REVIEW

The stories students tell can be a valuable language resource for teachers to use to discover information about students' sociocultural backgrounds. Material from many areas of educational theory and research is presented in this chapter to justify the use of students' stories in this proposed manner. Firstly, evidence is presented from research that explains and demonstrates why it is important for teachers to discover information about students' sociocultural backgrounds. Following this, the chapter presents a discussion of the theories that support the concept that students' stories, through the language that is used, can provide teachers with this information. Finally, evidence is presented that demonstrates that students will tell stories in the classroom but that many teachers are not using these stories in the manner explored by this study.

The Importance of Sociocultural Background

The possible influence of students' sociocultural backgrounds on their performance in the classroom is the subject of some recent educational research (see for example Cairney and Ruge, 1998; Dyson, 1993, 1997, 1999; Heath, 1983; Hill, Comber, Loudon, Rivalland and Reid, 1998a, 1998b; Michaels, 1991; Moll, Amanti, Neff and Gozalez, 1992). This research demonstrates that students do bring prior knowledge with them to the classroom and teachers need to recognise, value and accept this knowledge. Researchers term such knowledge variously as "funds of knowledge" (Moll et al., p. 135), "sociocultural intelligence" (Dyson, 1993, p. 5), knowledge about "lifeworlds"

(Hill et al., 1998a, p. 1) or "sociocultural background" (Dyson, 1993, p. 79). Teachers need to incorporate the knowledge students bring with them, as encompassed in their sociocultural backgrounds, within the teaching and learning practices of the classroom and, in doing so, make classroom practices relevant for all students (see also Alloway, 1999, p. 4; Dyson and Comber, 1999, July; Elliott, 1999, p. 8-9). However, to achieve this, teachers need to understand fully why the consideration of students' sociocultural backgrounds in the classroom is so important.

The classroom operates as a culture (Cairney and Ruge, 1998, p. 8). This means that embedded within and governing all interactions that take place within the classroom is a set of acceptable ways of using language. These, in turn, govern, are governed by and are embedded within a set of values, ideologies, beliefs, acceptable ways of behaving and knowledge. Students and teachers in the community of the classroom need to abide with this set of "rules" and knowledge expected of the culture in order to communicate and conduct interactions successfully. Only then are they able to get on with the business of living and learning in the classroom (Baker, 1991, p. 103; Luke, 1993). Given this, the classroom can be described as a sociocultural context.

Students come to the new sociocultural context of the classroom with sociocultural backgrounds (Dyson, 1993, p. 79). Students' "virtual bags" (Dyson and Comber, 1999, July) encompass these sociocultural backgrounds and, as such, contain well established ways of using language together with personalised sets of rules, knowledge and experiences that inform them on how to communicate and conduct themselves in new sociocultural interactions. Students' sociocultural backgrounds represent an accumulation of learning that has taken place long before students get to the classroom

(Vygotsky, 1978, p. 82) and are a consequence of the myriad of interactions in which they have engaged since birth (Lankshear, 1997, p. 16-20).

Students use their language and knowledge, as encompassed in their sociocultural backgrounds, when interacting in the sociocultural context of the classroom. Students who can “match” or directly apply the language and knowledge they pull out from their “virtual bags” (Dyson and Comber, 1999, July) with that required for interactions in the new sociocultural context of the classroom have a greater chance of communicating successfully and, subsequently, a greater chance of learning (Alloway, 1999, p. 4; Cairney and Ruge, 1998, p. 6-8; Dyson, 1993, p. 18-19; Hill et al., 1998a, p. 14). It follows that some students' failure to learn in the classroom may not be because of deficiencies in development or knowledge bases. These “failures” may be attributable to “mismatches” between students' ways of using language and accompanying knowledge, as encompassed in their sociocultural backgrounds, and that required for communicating, interacting and learning in the sociocultural context of the classroom. These students are unable to directly apply the knowledge from their own sociocultural backgrounds to that required for interactions in the culture of the classroom. They have to first learn the new ways of using language together with the knowledge, ideologies, values, beliefs and ways of behaving required of the classroom context before they can successfully interact and get on with the business of living and learning. Such an explanation of “educational failure” is initially proposed by Halliday (1978, p. 24-26). Later researchers reiterate this in various forms (Anstey and Bull, 1996, p. 151; Cairney and Ruge, p. 6; Emmitt and Pollock, 1991, p. 56; Lankshear, 1997, p. 26; Wells, 1986, p. 131).

The work of Shirley Bryce Heath (1983) provides support for these explanations of students' performances in the classroom. She reports on an ethnographic study she conducted in the Piedmont, Carolinas, United States of America, in which she follows the development at home and in school of students from three communities. These are the communities of Maintown, Roadville and Trackton. They are in close proximity to each other and the students from each community attend the same school. She observes the three communities as differing to one another in their ways of using language but she does not attribute the differences to differences in race or socioeconomic status alone. She attributes the differences to differences in the overall sociocultural nature of the contexts in which community members interact (p. 11, 347-348). Consequently, she reports that the students from each of the three communities attend school with very different sociocultural backgrounds in comparison with each other. When learning in the classroom, the students from each community experience different levels of success in comparison to students from the other communities. Heath attributes these differences to the differences in sociocultural backgrounds of the students between each other and with what is expected for interactions in the classroom. The students from Maintown, whose sociocultural backgrounds are more of a match with that required for interactions in the classroom, perform well throughout their schooling. The students of Roadville and Trackton, whose sociocultural backgrounds are more of a mismatch with that required for interactions in the classroom, perform poorly at various times throughout their schooling.

For the students of Roadville and Trackton, Heath (1983, p. 280-293) reports that the teachers eventually use the information about the students' sociocultural backgrounds to recognise the existence of these mismatches between the students' sociocultural

backgrounds and that required for the classroom. As a result, the teachers identify the students' learning needs and change teaching and learning practices accordingly to meet those needs and minimise the extent of mismatches. The students experience greater success in the classroom.

Later studies support Heath's (1983) work. Some of these studies link the poor performance of students in the classroom with that of a mismatch between the sociocultural background of the student and that required for interactions in the classroom context (see for example Michaels, 1991). Other studies show that students' performances can be improved if teachers seek to use the information about students' sociocultural backgrounds to identify students' learning needs and change the teaching and learning practices accordingly (see for example Dyson, 1993, 1997, 1999; Moll et al., 1992). These changes minimise the mismatches between the ways of using language and knowledge that students bring in their "virtual bags" (Dyson and Comber, 1999, July) and that required for interactions in the classroom.

Thus, it is essential for teachers to recognise students' sociocultural backgrounds for it allows them to recognise students' existing language use and accompanying knowledge, past experiences, values and beliefs. Teachers are then better equipped to identify students' learning needs and use this information in their planning. In addition, the information about students' sociocultural backgrounds can be used to develop greater home-school links (Hill, et al., 1998a, p. 11-14, 1998b, p. 16). This, in turn, provides teachers with opportunities to discover even more about students' sociocultural backgrounds. This process further increases the chances of teachers creating matches between the sociocultural backgrounds of the students and that required for interactions

in the classroom. The process enables teachers to take their students on a "journey of learning from where they are at to somewhere else" (Fox, 1992, p. 14).

Diversity in the Classroom

The classroom is a place of immense diversity (Elliott, 1999, p. 8). No two students come to the classroom having interacted in the same sociocultural contexts since birth. Each student has a unique sociocultural background (Hicks, 1991, p. 58). Therefore, the classroom is full of students each with a unique way of using language together with a unique knowledge base, view of the world, values and beliefs (Hoel, 1997, p. 8; Kress, 1985, p. 50; Lankshear, 1997, p. 16-20). Elliott (p. 8-9) concludes that teachers need to recognise and accommodate such diversity found in the classrooms of today through the implementation of an inclusive curriculum that ensures relevant classroom practices, and thus learning, for all students. This is the essence of the teaching and learning principles presented in the *Curriculum Framework* (Curriculum Council, 1998, p. 16-17, 33-36).

To achieve this in such an atmosphere of diversity, teachers need a way to discover information about all students' out-of-school "lifeworlds" (Hill et al., 1998a, p. 14) as encompassed in their sociocultural backgrounds. This will enhance the teacher's ability to find out about all students' learning needs and successfully implement an inclusive curriculum that accommodates such diversity.

Language and Sociocultural Background: Theoretical Explanations

Language is used to communicate meaning in interactions that are sociocultural in nature. When individuals use language, meaning is made and shared (Wells, 1986, p. 194). Language is used for reading, writing, speaking, listening and even viewing texts, such as a television advertisement. All of these activities involve the making and sharing of meaning when interacting with another individual, even if that individual is physically absent from the context. Each of these interactions is bounded by unwritten "rules" that, amongst other matters, determine the acceptable ways of using language within the given social context (Lankshear, 1997, p. 23). Any social interaction is thus bounded by a "culture" that determines how that interaction will take place.

However, language itself is also a sociocultural construct. Language is essential to the communicative processes that occur during interactions and so forms an integral part of individuals' membership of and engagement in "groups" in which they interact (Emmitt and Pollock, 1991, p. 32-33; Nelson, 1996, p. 150). This is because not only is language the product and the guide of these rule-bounded interactions, it is also the "broker" (Halliday, 1978, p. 1; Lankshear, 1997, p. 11). Language, as a "broker" (Lankshear) of the social process, allows the formation and perpetuation of these "rules" as members of an interactive "group" use language to make and share meaning. At the onset of an interaction, members bring their own personal "rules" of interaction to the context and, together with the already established "culture" for the given context, a new set of "rules" is created for that interaction. As the interaction continues, "rules" continually get broken, re-established and newly made as meaning is continually made and shared by members using language within the group to communicate with each other. Without

language, and without this "brokerage" of rules, the interaction can not continue.

Individuals need to "talk the talk" (Dyson and Comber, 1999, July) before they can enter and interact in that sociocultural group.

How individuals use language in any given context can reflect the history of past sociocultural interactions in which they have engaged. Language is central to the individual's sociocultural background. As individuals participate in such rule-governed "participatory interactions" (Nelson, 1996, p. 5) from birth, they use and, subsequently, learn language (Heath, 1983, p. 11; Lankshear, 1997, p. 16-20; Nelson; Wells, 1986, p. 131). Through the use and development of language, individuals simultaneously learn the "rules", the culture and subsequent belief systems that are embedded and being negotiated within the given interaction (Halliday, 1978, p. 1-3; Lankshear). This conglomerate of knowledge is then encompassed in individuals' sociocultural backgrounds and taken to the next interaction, ready to be further developed. Therefore, through the use of language in sociocultural contexts, individuals are enabled in their learning of their "culture" as represented to them through the language of the many interactions in which they engage. These ways of using language and associated conglomerate of knowledge continues to be encapsulated in their sociocultural backgrounds. The cycle of language development governs, is governed by and is embedded within the development of every individual's sociocultural background. Therefore, language can reflect the individual's sociocultural background. Each individual interacts in different sociocultural contexts in comparison to each other. As a result, each individual develops different uses of language (Kress, 1985, p. 50) together with a different sense of the world, different views of the world, different ideologies and

different values (Hoel, 1997, p. 8; Lankshear). Each individual uses language differently as a reflection of these differences in sociocultural backgrounds.

Embedded within this theoretical perspective is the view that draws a link between language use and cognitive development and processing. This view expands on the notion that language has the potential to reveal the sociocultural background of its user. It particularly focuses on how individuals think and their perceptions of the sociocultural reality in which they engage. Individuals' primary cognitive task of life is to make sense of their world, their reality (Nelson, 1996, p. 5). Language is the main mechanism that individuals use to achieve this task (Wells, 1986, p. 194) as they interact with others situated in the sociocultural contexts of their reality (Nelson). Thought and language, therefore, are inextricably linked (Vygotsky, 1978) such that language becomes a representational system for thought (Bruner, 1986, p. 97-110; Nelson, p. 12). Language acts as both a catalyst and is central to thought processes (Nelson). Language is a means by which individuals express and organise their thoughts about the world around them.

This cognitive processing happens as individuals use language to make and share meaning within the sociocultural contexts or "participatory interactions" (Nelson, 1996, p. 5) in which they engage. Thus, language is not only a sociocultural construct nor is it only a cognitive process. Language reflects and becomes simultaneously a cognitive as well as a social process (Bakhtin, 1981, in Hoel, 1997, p. 8-10) that enables an ongoing dialogue between the cognitive processes and that of the sociocultural activities in which individuals engage during everyday life (Hoel, p. 8-10; Nelson). Through language, such a "dialogue" between individuals' social selves and their cognitive

selves enables them to make sense of the interactions in which they engage and so, make sense of the views, beliefs, knowledge and experiences represented to them through the cultures of such interactions. As a result of this dialogue, individuals then learn something about the world presented to them in that sociocultural interaction and encapsulate this knowledge about the world in their sociocultural backgrounds. Over time, individuals engage in numerous and various sociocultural interactions. This dialogue between the cognitive self and the social self continues to be enabled, maintained and expressed through language. Through the language that is used in such interactions, individuals' thoughts about their world presented to them through those interactions develop and become an aspect of their sociocultural backgrounds.

Therefore, how individuals use language can reflect the status of the dialogue between their cognitive selves and their social selves. It can reflect individuals' current views of their world, how they have organised and what sense they have made of their world in response to the current sociocultural context as well as past ones that they have encountered (Bakhtin, 1981, in Edmiston, 1994, p. 26-27). The way individuals use language has the potential to reflect who they are and what they think as developed from and embedded within their sociocultural background. The way students use language in any interaction then encompasses their history of sociocultural interactions and what they have learnt about their world within those. Students' language is a means by which teachers can unlock information about the students' sociocultural backgrounds.

Stories, Language and Sociocultural Background: Theoretical Explanations

Whenever individuals come together in a sociocultural context, they tend to tell stories (Wells, 1986, p. 195). Through a focus on the language, teachers can use the stories students tell to discover information about students' sociocultural backgrounds.

Storytelling is a sociocultural language event. When telling stories, storytellers use language (Mallan, 1991, p. 5) in ways that they deem acceptable (Mallan, p. 62). Like language overall, individuals' knowledge about the acceptable ways of using language in stories forms part of and is embedded within the knowledge, values, beliefs and experiences encapsulated in their sociocultural backgrounds that develop from all of the sociocultural interactions in which they engage (Halliday, 1978, p. 1; Lankshear, 1997, p. 16-20; see also Dyson, 1993, p. 5-6; Engel, 1995, p. 16; Heath, 1983; Wason-Ellam, 1991, p. 9; Wells, 1986, p. 194-195). The language used in stories can reflect these aspects of the individual's sociocultural background.

The potential of the language used in stories to reveal the storytellers' sociocultural backgrounds does not remain at a superficial level. Language and thought are inextricably linked (Vygotsky, 1978) such that language is a way of sorting out and expressing thoughts (Bruner, 1986, p. 97-110; Nelson, 1996, p. 12). Bruner (p. 8-11) identifies two modes of thought that both use language in this way. One of these modes is the narrative mode of thinking. Using language to tell a story requires individuals to tell about what they are thinking. Telling a story then engages the individual's cognitive processes in the narrative mode of thinking (Bruner, p. 10-11) as language is used in the stories to organise and express the individual's thoughts (see also Nelson, p. 183; Wells, 1986, p. 202). At the same time, the individual is making and sharing meaning with

another individual and so is using language in a sociocultural interaction to make sense of the views, beliefs, values, knowledge presented to them as embedded within the culture of that interaction. Therefore, telling a story is an example of language being used in the dialogic sense (Bakhtin, 1981, in Hoel, 1997, p. 8-10) as individuals engage in this cognitive activity in the narrative mode as a result of and while engaging in a sociocultural interaction. When individuals do engage in such cognitive activity, they draw on their personalised views of the world developed from the "dialogues" of past interactions as encompassed in their sociocultural backgrounds. The act of telling a story then has the potential to reflect the dialogues of past sociocultural interactions as well as that of the present. As Grumet writes (1991, p. 69): "Our stories are the masks through which we can be seen and with every telling we stop the flood and swirl of thought so someone can catch a glimpse of us and maybe catch us if they can." Individuals' stories and the language that they use has the power to reflect how and what they think, how they have made sense of their world so far, who they are, their perception of their place within that world and what they think of that world (Gudmundsdottir, 1991, p. 207, 209; McCabe, 1997, p. 465). Through the language used and the thoughts expressed, the stories that individuals tell can reflect many aspects of their sociocultural backgrounds.

Stories, Language and Sociocultural Background: The Research

Research demonstrates a link between the stories students tell and the language they employ with something of the storytellers' ethnic or sociocultural backgrounds.

However, the possibility of using stories to discover something about the storytellers' sociocultural backgrounds, something previously unknown, is not explored.

Cazden (1988, p. 20-24) and Michaels (1991, p. 322) find patterns in the story structure, content and function of the stories of children who were of Black American origin; patterns that differ to the stories of their non-Black American peers. The researchers link these language patterns in the stories with the children's ethnic backgrounds. John-Steiner and Panofsky (1992, p. 222), who present an analysis of the stories of children of Black, Hispanic or Native American backgrounds, make a similar linkage between the language patterns the children use in their stories with each child's racial background. Following an investigation of the stories of Appalachian children, Green (1997, p. 217) also makes links between the language used in the stories these children tell with their cultural background. The difficulty with this body of research in relation to the current study is that the term "background" is being used to refer to the storytellers' ethnic or racial origins and not the storytellers' sociocultural backgrounds. However, this body of research does hint at the possibility that the stories individuals tell, through the language used, will reflect "something" of their sociocultural backgrounds, albeit with a focus on ethnicity.

One study draws a link between the language used in the stories the children tell and their sociocultural backgrounds overall. Heath (1983, p. 150-166) reports on distinctive differences in the language used in the stories between the children from Roadville in comparison with the children from Trackton. She describes these communities as being different to one another not just in terms of ethnic or socioeconomic background but in the overall sociocultural nature of their interactions (p. 11, 347-348). Therefore, Heath attributes the differences between the communities in the children's stories to differences in the children's sociocultural backgrounds as reflected in the differences in their ways of using language. In Trackton, stories must hold the listener's attention as

they are mostly told on "the plaza" in the community. Hence, the stories the children tell entertain, are embellished and are for fun. In contrast, the stories that the children of Roadville tell are about people and are true in content. This reflects their communicative function in a community where truth, religion and Bible stories are the norm.

Students Tell Stories

Research confirms that students come to school as storytellers and will continue to tell their stories in the classroom when provided with an opportunity to do so. Fox (1993) and Preece (1987) both investigate the phenomenon of storytelling in young children in out-of-school contexts. Fox follows the storytelling development of subjects from when they are three to five years of age. Preece tapes the conversations of three five year olds while taking them to and from school over an eighteen month period. Both researchers obtain numerous stories that the children tell.

As students in a classroom, children will continue to tell stories with or without direct support from the environment (Mallan, 1992, p. 301). The research supports this. Paley (1988, 1990) designs the environment of her preschool classroom for storytelling through the creation of "corners" and instigation of "storyscribing" and "storyacting" times during the day. Consequently, she presents numerous stories the students tell during the school day in the classroom environment. McLean (1999, July) finds that she does not have to "set up" the environment in any way for storytelling to happen amongst the students or be directed towards her, the teacher. She presents a delightful resumé of the stories her pre-primary students tell during the year that they all pretend to be cats. Dyson (1993, 1997, 1999) observes the language use of students in their first

year of schooling. She does not deliberately set out to capture storytelling by the students but finds it consistently embedded in much of the conversations of the students as they negotiate the sociocultural context of the classroom. Finally, Kraytzis and Green (1997) follow three cohorts of four year old students and observe how they use storytelling in the process of developing friendship networks in the world of the classroom.

Storytelling does not only happen in a classroom that contains young children. Both Anokye (1994) and Houston (1997) report on the use of storytelling to assist adult learners in the learning process. Mallan (1996) reports on the successful use of stories in facilitating the learning of students of a variety of ages in a distance education context. In a later study, Mallan (1997) presents similar results pertinent to the use of storytelling with students in Year 3.

Teachers Use Students' Stories

Researchers present teachers with many guidelines on how to encourage students to continue to tell stories in the classroom (see for example Gillard, 1996; Hall, 1998; Mallan, 1991, 1996, 1997). The main focus of such storytelling is to allow students to quickly make sense of and find their "place" in the world of the classroom, interact and get on with the business of living and learning through their stories (see also Gallas, 1992; Paley, 1988, 1990). In this context, students' storytelling can enhance their learning as they are able to use the language of their stories to organise their thoughts and so come to an understanding of current experiences as they engage in the sociocultural context of the classroom (Bruner, 1986, 97-110; Dyson, 1997, 1999;

Nelson, 1996, p. 183; Wells, 1986, p. 202). Researchers also demonstrate how teachers can use the stories students tell to bring into the classroom students' ways of using language and forge stronger home-school links (Anstey and Bull, 1996, p. 155; Cairney and Ruge, 1998, p. 39).

Research demonstrates the value of encouraging students to tell stories in the classroom. There is also some recognition by researchers that students' stories can assist teachers in discovering about and using information about students' ways of using language and so one aspect of their sociocultural backgrounds. However, researchers do not explore fully how to use students' stories and the language they employ to discover previously unknown information about many aspects of students' sociocultural backgrounds. There are no clear guidelines about how to facilitate students' storytelling to achieve these aims or how to analyse students' stories to unravel this information about students' sociocultural backgrounds.

Conclusion

It is important for teachers to find out about students' sociocultural backgrounds as this represents the knowledge that they bring to school. Language is seen as a key to use to unlock students' sociocultural backgrounds. Stories use language and students will tell stories in the context of the classroom. Research shows the potential of using the language employed in such stories to provide information about students' sociocultural backgrounds. This study aims to investigate that potential.

CHAPTER THREE

METHODOLOGY

This chapter presents the conceptual framework as well as an account of the research methodology, design and procedure implemented to answer the research questions. It begins with the conceptual framework that underpins the study and a review of the research questions. This serves to remind the reader of the aims and direction of the study and so places the remainder of the chapter in context. This is followed by a presentation of the details of the overall research methodology, design and procedure and includes details of a data analysis procedure developed for use in the study.

Conceptual Framework

The conceptual framework that underpins this study brings together the theoretical perspectives outlined in Chapter Two. It is based on the premise that language is a key that can be used to unlock an individual's sociocultural background.

Language is used as a sense making mechanism to organise, develop and express individuals' unique views of the world, to understand their unique reality around them. This is language as an individual cognitive process and the use of language reflects, as well as engages, that process.

However, language is also a social process and a sociocultural construct as individuals engage in this meaning making and sharing process in the context of interactions that

are sociocultural in nature. Thus, language allows a dialogue between individuals and the social activity in which they engage. Through language, individuals make sense of that social world which they encounter and are able to form and express their individual views, beliefs, values and ideas as developed in the context of that social world.

Language is at once an individual cognitive process as well as a sociocultural construct that is governed by, develops from and guides the sociocultural interactions in which it is used. Language enables the dialogue between the cognitive self and the social self. As such, the way individuals use language in any given context has the potential to reflect this dialogue and, subsequently, their views of the world, their beliefs, their values and their ideas that have developed from past sociocultural interactions. The way individuals use language and what it can reflect is encompassed in their sociocultural backgrounds.

Often, it is the narrative mode of thinking that is employed during this dialogue as individuals strive to understand and express their ideas about the world and what sense they have made of it so far. Stories are often the genre used in the expression of this narrative mode of thinking. It is the story then that becomes the most used medium by which this dialogue is enacted and maintained between the cognitive processes, and developing sense of the world, with that of the sociocultural contexts in which individuals engage. The story can thus reflect this dialogue through the language being used within the story. The language used in stories can reflect individuals' sociocultural backgrounds.

Research Questions

It is important that teachers discover information about students' sociocultural backgrounds as this information can be used to identify learning needs and enhance planning for all students in the classroom. The aim of this study is to explore the potential of collecting and using the stories students tell in the classroom to discover this information through a focus on the language that is used in the stories. Three research questions are used to guide this investigation. These are:

1. What do the stories students tell in the classroom reveal about those students' sociocultural backgrounds?
2. What tools can be used to analyse students' stories to reveal information about their sociocultural backgrounds?
3. What aspects of the interaction can facilitate the students in their telling of such stories?

Overview of the Methodology

To investigate the research questions, this study employs qualitative research methodology within a case study design. The phenomenon of storytelling is explored through the collection of students' stories as told within the field of an already operating pre-primary class. This pre-primary class is "the case" and the students within it who participate in the study are "the participants". Within the case, six participants are selected whose stories are notable for their ability to reveal much information about those participants' sociocultural backgrounds. This is the exemplar group. The parents of each of these exemplar participants is interviewed to provide further information

about the exemplar participants' sociocultural backgrounds and so confirm or negate that information discovered through their stories. The teacher is also interviewed to confirm or negate the information about all the participants' sociocultural backgrounds as revealed through their stories. In this way, the study is able to present a rich description of the phenomenon of students' storytelling in the classroom.

A pre-primary class was chosen for many reasons. First, research demonstrates that this age group of students are storytellers by the time they enter school (see for example Fox, 1993) and will continue to tell stories in the classroom if provided with the opportunity (Mallan, 1992, p. 301). Second, pre-primary students may not have attended any kind of schooling before and, if they have, it has been informal and the contact minimal. Prior to the pre-primary year in Western Australia, parents can send their child to a "four-year-old" kindergarten of two sessions a week, each session being a maximum of three hours duration. The programs offered in kindergartens are informal in structure and optional. As a result of the informal and optional nature of these programs, most Western Australian children come to their pre-primary year relatively "fresh" to the context of schooling and classrooms yet developmentally capable of interacting with new adults. Because of this "freshness", their language possibly most closely reflects their sociocultural backgrounds as developed in out-of-school interactions than at any other time in their school life. Finally, the pre-primary classroom in Western Australia, being non-compulsory, is not as formal as the compulsory year classrooms. They tend to have greater blocks of activity and play time than that present in the compulsory year classrooms. Therefore, the pre-primary classroom context is more conducive to talk such as storytelling than any other year in a student's school life. It is an appropriate context in which to initiate a study of this sort.

Choice of Research Methodology

Qualitative research methodology (Burns, 1997, p. 11-12) in the context of field research methodology (Knobel and Lankshear, 1999, p. 30) was adopted in this study as this allowed the exploration of the phenomenon of storytelling as it happened within the lives of the study's participants. In this study, the participants were pre-primary students. For the purposes of this study, the participants' lives consisted of that as lived in the classroom. The choice of research methodology enabled the investigation of the phenomenon in a "naturalistic" environment that considered reality as a whole (Burns, p. 11) rather than in a fragmented and contrived situation. It allowed the researcher to enter the field of the classroom context as it was already operating and describe the phenomenon of storytelling by the students as it happened within that context.

However, Burns (1997, p. 13) warns that the researcher's presence in the field of study or lives of the participants can impact on the results of such research. In this study, this impact seemed unavoidable as the researcher was a new adult entering the field of the predominantly child environment of a pre-primary classroom. The adult researcher could be viewed as a teacher, and so someone to please accordingly, or an adult to be wary of. Thus, the researcher's presence had the potential to impact on the participants' willingness to tell the researcher a story and possibly impact on the type and amount of stories obtained (Fine and Sandstrom, 1988, p. 13-15). The possibility of this happening was recognised and minimised as much as possible. The researcher was present in the field of the classroom in a "get to know" phase one week prior to collecting the stories from the participants. In this way, the participants were used to having the researcher present and so easily engaged in interactions with her before being asked to tell stories.

In addition, once data collection began, each participant was afforded more than one opportunity to tell a story to the researcher over a period of one to two weeks. In this way, the task of telling a story quickly lost its "newness". The classroom teacher in the field tended to place the researcher into roles that were similar to that of a teacher. The researcher attempted to balance this with placing herself in roles that were more akin to an adult helper than a teacher such as helping to cut up fruit and playing with the participants.

Choice of Research Design

This study employed a descriptive case study design (Stake, 1994, p. 236-239; Yin, 1993, p. 3-5) because it aimed to describe, and so further understand, the phenomenon of students' storytelling in the bounded system of an already operating classroom. The adoption of this research design enhances the ability to apply the results of this study to other "real life" classrooms.

This study fulfilled the requirements of a descriptive case study design in a number of ways. In a descriptive case study, issues or themes guide and focus the investigation of the phenomenon (Yin, 1993, p. 5). The main theme of the investigation into students' storytelling was to explore the potential of collecting and using the stories that students tell in the classroom to discover information about the students' sociocultural backgrounds. This theme is reflected in the research questions and these research questions guided the investigation. Research question one concerned the potential of using the language employed by students in their stories to discover information about

their sociocultural backgrounds. Research questions two and three focussed on the analysis of students' stories in the classroom and the collection of them.

A descriptive case study design aims to provide a rich description of the phenomenon under investigation (Yin, 1993, p. 3-5) through the collection and analysis of "artefacts" or examples of the phenomenon (Knobel and Lankshear, 1999, p. 98). As the phenomenon being explored in this study was students' storytelling in the classroom, the artefacts that were collected and analysed were the participants' stories as told within the bounded system of the case. The study's ability to provide a rich description of the phenomenon of students' storytelling was enhanced by interviewing adults who knew the participants to confirm or negate the information that was revealed through their stories. The teacher was interviewed to confirm or negate the information about all the participants' sociocultural backgrounds as collected from their stories. Six exemplar participants were also chosen. These were participants whose stories were notable for their ability to reveal much information about those participants' sociocultural backgrounds. The parents of these participants were interviewed to confirm or negate that information. The information collected from the exemplar participants, the teacher interview and analysis of the stories enhanced the study's ability to provide a rich description of the phenomenon of storytelling in relation to its themes.

Reliability and Validity

Burns (1997, p. 13) warns of the potential for the results of qualitative research to be adversely impacted upon by the reliability and validity of the data itself. Qualitative researchers study humans within an everyday context. Seemingly identical contexts on

the surface are very different because of the individuals interacting within them. Thus, qualitative research is difficult to replicate from or to attain consistency in interpretation (Burns, p. 293). However, there are methods available that enhance the reliability and validity of the data. These methods include activities such as triangulating the data and providing as rich a description of the context as possible (Burns, p. 294; Knobel and Lankshear, 1999, p. 86-89). These activities are also appropriate in enhancing reliability and validity within a descriptive case study design (Yin, 1993, p. 32-34).

Triangulating the data can be achieved by using multiple sources of information pertinent to the same set of issues or themes (Yin, 1993, p. 32). In this study, the bulk of the data consisted of the participants' stories. The issues centred on the ability of the participants' stories to reveal information about the participants' sociocultural backgrounds. Thus, triangulation of the stories was required to confirm that the information collected from the stories was accurate; to confirm that the stories did indeed reveal such information about the participants' sociocultural backgrounds. Triangulation was achieved in this study through interviewing adults who knew the participants. The participants' stories, together with the information that was collected from these stories, were discussed with the teacher in the context of informal discussions throughout the data collection period as well as through an interview on conclusion of data collection. The information collected from the teacher's discussions served to triangulate the story data overall. Secondly, the parents of the exemplar participants were also interviewed. This served to provide further triangulation for a portion of the data. The reliability and validity of the data obtained from each of these interviews were in turn enhanced through checking the transcripts and discussing how they were interpreted with the respective interviewees.

Finally, reliability and validity have been addressed through the adoption of a descriptive case study design and subsequently the provision of extensive descriptions of the contexts in which the data have been collected, analysed and interpreted. These descriptions are presented in this chapter as well as in Chapters Four and Five. Such descriptions allow future researchers and practitioners to apply the results of this research to similar contexts.

Ethical Considerations

In accordance with the requirements of the Ethics Committee of Edith Cowan University, the Principal of the school that participated was approached prior to the commencement of the study. After verbally agreeing to allow the study to be conducted in his school, he signed a consent form (see Appendix A).

In Week 2 of Term I 2000, a meeting was held for parents of the students in the case. At this meeting, the researcher explained the study and the parents were given a "Disclosure Statement", that provided a written explanation of the study, and a "Consent Form". Completion of the latter form allowed their child to participate in the study. Some parents were unable to attend this meeting. A letter of explanation about the study was subsequently sent to these parents together with the "Disclosure Statement" and the "Consent Form". Appendix A contains copies of all forms and letters provided to parents.

There are some ethical issues particular to conducting research with children. This study required that child participants interact with an adult researcher and complete a task

initiated by her. Children are more likely to succumb to an adult's wishes (Fine and Sandstrom, 1988, p. 13-15). Therefore, in this study the participants might have provided the story they thought the researcher wanted to hear. This was addressed in a number of ways. The participants were provided with an opportunity to self record their story without the researcher present. Also, an atmosphere of choice concerning the subject, content and even the way the story was recorded was maintained throughout data collection. Any participant who refused to tell a story was not pressured to comply. This atmosphere of choice also recognised that the participants were competent and, hence required the opportunity, to provide their consent for their participation in the study (Fine and Sandstrom, p. 17-21, 30, 88) as well as seeking the consent for their participation from their parents. Throughout the duration of this study, parents, teachers and the students maintained the right to withdraw information from the study or refuse to give it.

Confidentiality and anonymity have been maintained at all times during the study. During interviews with the teacher and the parents of the exemplar participants, no judgement was made by the researcher as to the merit of individual stories during the interviews. Any results presented were discussed in a general form relevant to the information they revealed about the participant overall. This helped to maintain confidentiality for the participants in relation to their performance in the stories (Koocher and Keith-Spiegel, 1994, p. 67). Confidentiality and anonymity have also been maintained by using codes to hide the identity of the participants. Transcriptions of the stories used these codes and interview transcriptions were also coded accordingly. In this document, codes have been given to the participants to protect their identity.

Finally, prior to the researcher entering the field, the researcher, the School Psychologist, the teacher and the Principal agreed upon a procedure to implement in the event that a participant became distressed when telling a story. If such an event occurred, the researcher would comfort and settle the participant. The participant's story would be erased from the audio tape should the participant wish this to happen and the researcher would assist him/her to engage in another activity. The researcher would then report the incident to the teacher who, in turn, would report the incident to the Principal. Care would be taken by the researcher to not discuss the actual content of the participant's story so that confidentiality remained intact. The School Psychologist would then be contacted if any of the three aforementioned people deemed it necessary. It was not necessary to implement this procedure during the case study.

Clarification of terms

Various terms are used in this chapter to describe the oral texts collected from the participants. All oral texts collected from the participants in the context of this study are termed "storytelling attempts" as they represent the participants' attempts to tell stories when provided with the opportunity to do so. A "storytelling attempt" is judged and labelled as a "story" if it is about something that the storyteller has seen, heard, read, dreamt, imagined or experienced (Mallan, 1991, p. 5). A "storytelling event" then is the act of telling a "story" according to the criteria stipulated in Mallan's definition.

The term "language" refers to the many ways individuals make and convey meaning in an interaction (Wells, 1986, p. 194-195). In this study, this includes the content, structure and function of the language used in the story as well as any nonverbal aspects

such as stress and intonation patterns that help to convey the meaning. It also includes aspects of the interaction in which the story is told such as the utterances of all people involved and the overall context.

The Story Data Analysis Procedure

Background

The development of a story data analysis procedure for the purposes of this study was central to the study's ability to fulfil its aims and answer the research questions. The main aim of this study, as reflected through the research questions, was to explore the potential of collecting and using the language employed in the stories that students tell in the classroom to discover information about their sociocultural backgrounds. In the process of achieving this, the study also aimed to identify tools that can be used to unravel this information and aspects of the storytelling interaction that can facilitate students' telling of such stories. Therefore, stories constituted the bulk of the data for this descriptive case study.

A story data analysis procedure was developed in response to a lack of a specific tool being available in the literature that would fulfil the requirements of the descriptive case study design and provide information to allow the study to fulfil its aims. The procedure developed for use in this study brought together a combination of single analysis methods to analyse the language of the stories from many different viewpoints and so obtain full descriptions of the stories in relation to the research questions. Research contains descriptions of numerous methods that analyse stories from one viewpoint (see

for example Cortazzi, 1993). Each method focuses on one aspect of language use in the stories and each produces different results when applied to the same story (McCabe and Peterson, 1984, p. 478). Using only one method provides part description of the story under analysis (McCabe and Peterson). In response to this, Mishler (1995, p. 117) recommends that researchers adopt alternative, inclusive strategies that analyse many aspects of the language used in the stories. The analysis of stories should then focus on what the stories say, how they say it and the effect of what they say on the given interaction. Mishler's "framework" uses many methods to analyse one story. He concludes that this allows for the analysis of the stories to produce complete descriptions of the stories under consideration.

The Pilot Study

Prior to the data collection, a pilot study was conducted to collect some stories to provide a context in which to develop and trial the story data analysis procedure that was to be used in the case study. The pilot study took place in a pre-primary setting early in Term IV 1999 over a period of two days. In all, fourteen pre-primary children participated in the pilot study, nine girls and five boys. Eighteen storytelling attempts were collected; sixteen of which were stories.

The story data analysis procedure developed in this context was able to analyse the language of these stories to reveal something about the storytellers' sociocultural backgrounds. The pilot study achieved its aim. The story data analysis procedure was now ready for use in the case study.

The Form

The story data analysis procedure developed as a result of the pilot study was formatted into a form for use in the case study. This form is presented in Figure 1 below (see Appendix B for the actual proforma as used in the case study). The use of a form ensured that the procedure was applied consistently to each storytelling attempt during the case study.

STORY ANALYSIS FORM

ID NO: _____

SECTION 1

Is it a story? YES NO

Length of story _____

Why is it a story: *heard/read/seen/dreamt/imagined/experienced/other* _____

Style: *conversational/literate/other* _____

SECTION TWO

Interaction between the adult and child

Storytelling context _____

No. of adult's utterances: _____

No. of child's utterances: _____

No. of turns: _____

Tally the type of adult's utterances. "Success" means what followed the adult's utterances was in keeping with the intended function of it ie. did it work?.

	Rate	Success
Story elicitor eg. <i>tell me a story.</i>		
Story encourager eg. <i>what happened next?</i>		
Asks for extension eg. <i>can you tell me more?</i>		
Asks for clarification eg. <i>what do you mean?</i>		
Asks for description eg. <i>what did it look like?</i>		
Drama marker eg. <i>uhoh</i> (with raised intonation)		
Evaluative comment eg. <i>oh, yuk!</i>		
Filler eg. <i>Mmmm</i>		
Marks beginning or end eg. <i>is that the end?</i>		
Reprimand, redirects attention to task eg. <i>let's get back to the story.</i>		
Asks to clarify role of character eg. <i>is she meant to act like that?</i>		
Incomplete sentence cue eg. <i>and then she.....</i>		
Restatement of child's utterance eg. <i>you went to the park.</i>		
Restatement of child's utterance but with questioning tone eg. <i>you went to the park?</i>		
Other		

Comments :

SECTION THREE

Content

Describe main theme: _____

Describe secondary themes: _____

Now do the story map below.

Use a red pen for the development of ideas. Then, use a black pen to map the structure from the stanza analysis. When mapping the structure, ideas may be grouped together under terms such as setting, orientation, episodes, events, comments about events, action to solve a problem, climax, ending etc. Feel free to use other terms to describe the structure.

Describe the story structure and thematic development:

Note instances of appropriation: note instances with comment about the possible source of the information.

Theme: _____

Ideas: _____

Sentences/phrases: _____

Intonation patterns: _____

Gestures: _____

Other: _____

Comments:

SECTION FOUR

Structure

A. Complete the story map above. (Return to the content story map in **SECTION THREE** on previous page.)

B. Note instances of cohesive devices: tally and note examples of each.

	Tally	Examples
Reference eg. <i>pronouns, demonstratives</i>		
Ellipsis ie. <i>presuppose something for what is left out</i>		
Substitution ie. <i>referent is omitted by substituted form eg. one</i>		
Conjunctions eg. <i>and, but, so, then, because, after, before</i>		
Lexical cohesion eg. <i>snow and ice – words are related, use of synonyms, repetition of words</i>		

C. Note evidence of narrative processes: give examples and comment

Canonicity. look at what and how the storyteller considers as normal/acceptable. Look for frequency markers eg. always, necessity markers eg. have to, variability markers eg. but, and appropriateness markers eg. should, intonation and gestures.

Breach of canonicity: look for where, if at all, the breach has occurred in what the teller considers as a normal event or happening or reaction. Consider words and intonation and gestures.

Perspective: look for words, intonation patterns, gestures that indicate what the teller thinks about the events described.

Intentionality: look for phrases, dialogue etc that explains character intent, assign feelings to characters etc

Comments:

SECTION FIVE

Function : Is the child using the story to:

*Solve a problem/ manage social relationships/ play/ guide play/
organise an experience/ organise knowledge/ enter a fantasy world/ distance oneself from an
experience/ other* _____

Comment:

SECTION SIX

SUMMARY COMMENTS RE SOCIOCULTURAL BACKGROUND OF CHILD:

Figure 1. The story data analysis procedure form.

In the case study, the analysis of each storytelling attempt began with its transcription. The attempt was then judged to be a "story" or "non story" and the storytelling context in which the attempt was made was noted. If the attempt was judged as a story, it was subjected to the remainder of the analysis procedure. The story data analysis procedure developed for this case study combined numerous single analytical methods to analyse the language of the stories from as many different viewpoints as possible and so adhered to Mishler's (1995, p. 117) recommendations. What follows below are detailed descriptions of the background to and implementation of each stage of the story data analysis procedure beginning with transcription and continuing through each of the six

sections of the story data analysis procedure form. Excerpts from the form demonstrating samples of the story data analysis procedure are reprinted in relevant parts of the discussion below to provide a context in which to place the descriptions.

Transcription

Transcription is part of the analysis procedure as it enables the language of the stories told by the participants to be written down (Gee, Michaels and O'Connor, 1992, p. 240-248). All the participants' storytelling attempts were transcribed. The initial transcription allowed for each storytelling attempt to be assessed as a "story" or "non story". Each story was subsequently re-transcribed to enable it to be examined from a different viewpoint and so allow for different interpretations to be made of the story (Gee et al.).

The initial transcription was completed the same day that the storytelling attempt was made. Many aspects of the language used in the stories to convey the meaning of the story were represented in this transcription. The transcription included all the utterances made by the participant who made the storytelling attempt together with information about false starts and the participant's intonation and stress patterns. This detailed transcription also included contextual notes and the utterances of the adult researcher and any other participants who contributed to the story and was termed "full transcription". This full transcription of each storytelling attempt used a set of codes that represents a combination of those used by Dyson (1997, p. 189) and Michaels (1991, p. 310). The codes are presented in Table 1 below.

Table 1. Codes used in the full transcriptions of the storytelling attempts.

CODE	EXPLANATION
C	Participant making the storytelling attempt
R	The adult researcher
C2 or C3	Any other participant who contributes to the storytelling attempt
(abc)	Contextual information
()	Unintelligible
(abc?)	Unintelligible but a guess has been made
[]	Explanatory information
ABC	Volume increased
<u>abc</u>	Stressed
a:	Elongated
...	Measurable pause of more than 5 secs

Note. Conventional punctuation marks are used to indicate the ends of utterances or sentences. This is indicated by slight pauses or raised intonation on the audio tape. Commas refer to pauses within phrases. This is similar to the approach of Dyson (1997, p. 189).

Figure 2 below presents an example of a full transcription and so demonstrates the use of these codes. This storytelling attempt (coded G1-1-24) is used to demonstrate subsequent stages of the story data analysis procedure.

CODE: G1-1-24

CONTEXT: R was trialing the self recorded with adult assistance context. G1 was one of the participants who came to the table for this "activity". G1 elected to "have a go" at operating the tape recorder. This was her first time at telling a story as she has been ill for the last week and a half.

TIME OF STORY: 0:55

- | | | |
|---|---|--|
| R | 1 | Have you got a story to tell me today? |
| | 2 | Have you got a story about anything you did at home or why you've been away for so long? |
| C | 3 | No, but I'm going to Rottnest soon. |

- R 4 You're going to
- C 5 In a couple of weeks.
- R 6 In a couple of weeks [R gets distracted by another child. Then she returns her attention to G1]
7 You're going to Rottnest in a couple of weeks.
- C 8 No just for a just for three days.
- R 9 Oh, really ...
10 Is that it?
- C 11 Yep.
-

Figure 2. An example of a story in its "full transcription" form.

Each storytelling attempt that was judged to be a "story" was then re-transcribed during analysis of the story structure. This involved a re-organisation of the story text from its "full transcription" into stanzas and lines (Gee, 1986; Gee et al., 1992, p. 240-248).

During this transcription stage, information about false starts, stress patterns and context were deleted together with the all utterances said by other people present during the interaction. During the analysis of the story's structure, re-transcription allowed a focus on how the language of the story was structured to convey meaning. This may otherwise have been difficult to tease out with false starts and the like coded in the transcription.

The storytelling attempt coded as G1-1-24 is presented in Figure 3 below to demonstrate this process of modifying the full transcription to its re-transcribed format.

FULL TRANSCRIPTION

R: 1 Have you got a story to tell me today?
R: 2 Have you got a story about anything you did at home or why you've been away for so long?

C: 3 No but I'm going to Rottnest soon.

R: 4 You're going to

RE-TRANSCRIBED FORM

I'm going to Rottnest soon.

C: 5 In a couple of weeks. In a couple of weeks.
 R: 6 In a couple of weeks [R gets distracted by another child. Then she returns her attention to G1]
 R: 7 You're going to Rottnest in a couple of weeks.
 C: 8 No, just for three days. Just for three days
 R: 9 Oh, really ...
 R: 10 Is that it?
 C: 11 Yep.

Figure 3. An example of a story in its full and re-transcribed formats.

Section One: Is it a Story?

Once each storytelling attempt was transcribed into a full transcription format, it was judged as to whether or not it is a "story". This was noted in section one of the story data analysis procedure together with some other details. Figure 4 below presents section one of the story data analysis procedure using G1-1-24 (Figure 2, p. 41) as an example. (See Appendix B for the actual proforma as used in the case study.)

SECTION 1

Is it a story : YES NO
 Type of story: *heard/read/seen/dreamt/imagined/experienced/other* : predictive
 Style: *conversational/literate/other* _____
 Length of story : 0:45

Figure 4. The story data analysis procedure form: section one.

In this study, a storytelling attempt was judged as a story if it used language to relate something heard, read, seen, dreamt, imagined or experienced (Mallan, 1991, p. 5). A story could be told in a deliberate literate style eg. fantasy story, or in an informal, conversational style eg. telling about the day (Mallan, 1992, p. 300-303). On the other

hand, the storytelling attempt was deemed a "non story" if it did not use language in ways stipulated in this definition. "Non stories" were not analysed any further in this section. In Figure 4 it can be seen that G1-1-24 (Figure 2, p. 41) was judged as a "story".

The stories were then classified in terms of their type and style in which they were told. Again, this was completed in accordance with the definitions and criteria provided by Mallan (1991, p. 5; 1992, p. 300-303) as described above. For example, if the story used language to tell mainly about the storyteller's lived experiences and in a conversational style, then the story was classified as "experienced/conversational". If however, the story used language in a literate style, it was classified as "experienced/literate" and so on. In the case of G1-1-24 (Figure 2, p. 41), this story was classified as being "predictive/conversational" (see Figure 4).

The analysis procedure in this section also noted the length of the story. The length of the participant's story was measured by the time taken to tell each story in minutes and seconds. For example, G1-1-24 (Figure 2, p. 41) took forty-five seconds to be told (see Figure 4). It was considered appropriate to measure story length in this way as teachers need some information on the time such a task is likely to use in the classroom.

Section Two: Aspects of the Interaction

Section two of the story data analysis procedure allowed the exploration of some aspects of the interaction in which the storytelling attempt was made. Figure 5 below

presents section two of the story data analysis procedure using G1-1-24 (Figure 2, p. 41) as an example. (See Appendix B for the actual proforma as used in the case study.)

SECTION TWO

Interaction between the adult and child

Storytelling context : self recorded with adult assistance

No. of adult's utterances: 7

No. of child's utterances: 4

No. of turns: 7

Tally the type of adult's utterances. "Success" means what followed the adult's utterances was in keeping with the intended function of it ie did it work?.

	Rate	Success
Story elicitor eg. <i>tell me a story.</i>	2	1
Story encourager eg. <i>what happened next?</i>		
Asks for extension eg. <i>can you tell me more?</i>		
Asks for clarification eg. <i>what do you mean?</i>		
Asks for description eg. <i>what did it look like?</i>		
Drama marker eg. <i>uhoh</i> (with raised intonation)		
Evaluative comment eg. <i>oh, yuk!</i>	1	
Filler eg. <i>Mmmm</i>		
Marks beginning or end eg. <i>is that the end?</i>	1	1
Reprimand, redirects attention to task eg. <i>let's get back to the story.</i>		
Asks to clarify role of character eg. <i>is she meant to act like that?</i>		
Incomplete sentence cue eg. <i>and then she.....</i>		
Restatement of child's utterance eg. <i>you went to the park.</i>	3	2
Restatement of child's utterance but with questioning tone eg. <i>you went to the park?</i>		
Other		

Comments : This was G1's first story and the first told in this storytelling context. Adult support offered mainly in the form of story elicitors and restatements.

Figure 5. The story data analysis procedure form: section two.

When a child tells a story in the presence of an adult, the adult and child use language in an interaction embedded within a sociocultural context (Halliday, 1975, p. 122; Wells, 1986, p. 194). This section of the analysis procedure explored some aspects of the interaction between the participant and the researcher adult through a focus on some of the ways that language was used. It explored the influence of the storytelling context on

the storytelling attempt and the role of the adult's verbal assistance and support in the development of the participant's story. This section aimed to provide information on how the participants' telling of such stories was facilitated during the interaction. In the process, information about the participants' sociocultural backgrounds may be revealed particularly concerning their behaviours in such interactions.

A note was made on the storytelling context in which the storytelling attempt was made. This was a major aspect of the storytelling interaction and could influence the resultant story. Non stories were analysed here but not later in this section. This study offered participants three storytelling contexts in which to tape their storytelling attempts. The first is termed "adult assisted". The participants told their stories into a small handheld tape recorder operated by the adult researcher. The second storytelling context is termed "self recorded with adult assistance". This time the participants told their stories into a larger tape recorder which they operated themselves. The adult was still present and could offer verbal assistance to them during their storytelling attempt. G1-1-24 (Figure 2, p. 41) was made in this storytelling context (see Figure 5). The final storytelling context is termed "self recorded". This is one that is suggested by Hall (1998, p. 87) as a way to encourage students to tell the stories that they want to tell. Participants told their stories by themselves into a tape recorder in a quiet area of the room. The adult was not present during their storytelling attempts. A "non taped" storytelling context was offered to one participant who was consistently reticent to talk into the tape recorder. The information about the success of storytelling contexts to produce "stories" may provide practical information to teachers on suitable storytelling contexts to establish in the classroom for the collection of their students' stories.

When a child tells a story to an adult, a "partnership" is formed (Nelson, 1996, p. 21). This partnership allows the adult to collaborate with the child in the development of the story. Such collaboration offers feedback to the child from the "expert" as to how they are going in negotiating and meeting the expectations of the sociocultural nuances of the interaction. This partnership then contributes to and shapes the child's resultant story as the child is assisted in telling their story and, subsequently, making sense of the world in which this interaction is steeped (Engel, 1995, p. 212; Nelson). Therefore, participation from an adult in storytelling interactions in the form of adult verbal input demonstrates acceptance to the child for who they are and the knowledge they bring while at the same time assisting them to continue to make sense of their world. During the interaction, the collaboration that verbal participation from the adult can offer can provide the children with the support and assistance necessary to develop their stories. In addition, the resultant atmosphere can encourage the children to tell the stories that they want to tell (Gillard, 1996) and so show themselves for who they are and from where they have come (Gudmundsdottir, 1991, p. 207, 209; McCabe, 1997, p. 465). There is more chance then of the children's stories reflecting their sociocultural backgrounds.

In the context of this study, the researcher adult established the task with the participants and was the listener for their stories and so was the "expert". Participation from the adult researcher during the participant's storytelling was mainly in the form of verbal input. Such participation needed to be allowed and recognised as being an aspect of the interaction that can influence the resultant story. Therefore, section two of the story data analysis procedure described the verbal participation from the adult in the storytelling interaction and attempted to provide information on how it helped the participants to tell their stories.

Pellegrini and Galda (1990, p. 118-120) place the adult's role during a child's storytelling within a model of narrative development and report that the adult's verbal support or utterances changed in frequency and type when encountering children of perceived lower abilities in storytelling. Therefore, they do not perceive the role as being truly collaborative but as assisting the child to perform within their developmental level. However, Pellegrini and Galda's system of analysis classifies each adult's utterance in terms of the influence that it has on the subsequent child's utterance. Their system has the potential to allow an examination of how the adult helps the child's story to develop. For example, an adult's utterance may request a role clarification of the child or encourage the storytelling to continue. Therefore, the coding system that Pellegrini and Galda use in classifying the adult's utterances was adapted for this study in an attempt to capture the interactive, participatory and collaborative nature of the storytelling event regardless of the perceived "ability" of the storyteller. The results of this analysis can demonstrate how this facilitated the participants' storytelling. In G1-1-24 (Figure 2, p. 41) the adult offered support to the storyteller mainly in the form of story elicitors and restatements of the storyteller's utterances (see Figure 5).

Section Three: Story Content

Section three of the story data analysis procedure analysed the content of the story as expressed through the language used. Figure 6 below presents section three of the story data analysis procedure using G1-1-24 (Figure 2, p. 41) as an example. (See Appendix B for the actual proforma as used in the case study.)

SECTION THREE

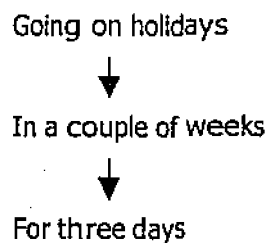
Content

Describe main theme : going on holidays

Describe secondary themes : _____

Now do the story map below.

Use a red pen for the development of ideas. Then, use a black pen to map the structure from the stanza analysis. When mapping the structure, ideas may be grouped together under terms such as setting, orientation, episodes, events, comments about events, action to solve a problem, climax, ending etc. Feel free to use other terms to describe the structure.



Describe the story structure and thematic development:

Note instances of appropriation: note instances with comment about the possible source of the information.

Theme: _____

Ideas: _____

Sentences/phrases: "in a couple of weeks"

Intonation patterns: _____

Gestures: _____

Other: _____

Comments: Possibly appropriated phrase from another source as a general term to indicate timing of such occurrences.

Figure 6. The story data analysis procedure form: section three

Analysis of story content may provide clues as to the participant's sociocultural background. The content of the story may be organised around a theme. John-Steiner and Panofsky (1992) include the identification of story theme in their comparative analysis of the stories told of 5-15 year olds of Hispanic, Black or Native American background. In the current study, an overriding theme was identified first in each story together with minor or secondary themes. For example, in G1-1-24 (Figure 2, p. 41) the main theme portrayed by the storyteller was one of going on holidays (see Figure 6).

Unravelling the layers of meaning (Engel, 1995, p. 84) in this way enhances the possibility of beginning the process of revealing the sociocultural backgrounds of the participants.

The second stage of the analysis of story content considered how the main theme developed in each story through the expression of individual ideas. The participants' stories were "mapped" to show the development of ideas within the stories noting any deviations from the main theme or movement from one theme to the next. The story of G1-1-24 (Figure 2, p. 41) focussed on the development of one theme (see Figure 6). The structural story map (see **Section Four: Story Structure**, p. 53) was then placed next to it to note the interaction between the structure and meaning displayed in the participants' stories.

Finally, the analysis procedure in this section considered the extent to which the participants appropriated into their stories ideas, information, phrases etc from other sources such as books, TV, videos, games, songs. Attempting to "trace back" particular uses of language in this way has the potential to provide further clues as to the participants' sociocultural backgrounds in terms of their experiences with other texts. For example, in G1-1-24 (Figure 2, p. 41) the phrase "in a couple of weeks" may have been appropriated from another source in which this phrase is used to indicate the timing of such occurrences (see Figure 6). Such a source may include interactions with adults. In two fascinating studies of the written stories of beginner writers in United States of America, Dyson (1997, 1999) found that the children appropriate much information into their stories from a variety of sources. In 1997, she reported that the children that she studied appropriate mainly from movies, songs, sports ie. the "pop"

culture. In 1999, she found that her subjects appropriate much of the content of their stories from football commentaries and associated texts.

Section Four: Story Structure

Section four of the story data analysis procedure analysed the language structure of the participants' stories. People tell stories that use many different language structures (see for example Heath, 1983; McCabe, 1997; Preece, 1987, p. 357). These differences in people's use of language structure in stories are linked to differences between people's backgrounds, be it racial (McCabe) or sociocultural (Heath). It was possible that the participants' stories in this study would utilise different language structures in comparison with one another. It was important to identify and describe such differences as they may be linked with differences between the participants' sociocultural backgrounds. In the process, information about the participants' sociocultural backgrounds may also be revealed. Therefore, it was necessary that the analysis of the stories in this section described how the language of each story was structured. Yet, it needed to be flexible enough to allow for and identify differences in structure between stories. It must also still allow the use of the story structure to tap into the participant's sociocultural background.

Thus, in this study, the issue of flexibility prevented the adoption of pre-set frameworks for the structural analysis of the language used in the participants' stories. Such frameworks require the stories to be of a set structure or type to use them. For example, story grammars (see for example Stein and Glenn, 1979) are criticised for being too clinical and unrealistic pertaining to "real" stories (Cortazzi, 1993, p. 79). Labov's

(Labov and Waletzky, 1967, in Rothery, 1989, p. 222-226) sociolinguistic approach is restrictive in the type of story it can be applied to and is unable to take into account differences in structure linked with cultural differences between storytellers (Cortazzi, p. 49). Thus, it seems that if only one set framework was adopted, this study may not adequately recognise the language structures that differ from these. Clues relevant to the storyteller's sociocultural background may be missed.

Therefore, each story was analysed for its structure in the following way. First, the stories underwent their second transcription (see **Transcription** p. 42). False starts and information about non-verbal aspects of the language used in the stories were deleted as well as utterances from other people involved in the storytelling interaction. The stories were re-organised into stanzas and lines that reflected the grouping of similar ideas but maintained the order of the development of them within the overall story topic (Gee, 1986; Gee et al., 1992, p. 240-248). Following this, the stanzas were labelled using headings such as setting, conclusion, coda and abstract. This labelling reflected the structure achieved at a macro level as the participants developed the topic. Then, the story structure was analysed at a micro level through examination of the internal structure of each stanza. The lines within each stanza were considered and individual lines received labels accordingly such as initiating event, attempt, response and internal response to reflect how participants sequenced their ideas to convey their intended meaning. The terms used in the labelling of the lines and stanzas were taken from the work of Labov and Waletzky (1967, in Rothery, 1989, p. 222-226) and Stein and Glenn (1979).

Next a "map" was drawn from this version of the story's structure detailed above to illustrate the development of the structure within the story. Engel (1995, p. 61, 84) suggests that researchers and practitioners need to uncover the layers of meaning within the story and map out the interactions between content and structure that occur in the story. By this stage of the analysis, the thematic development in the story had been mapped (see **Section Three: Story Content** p. 49). The "structural map" was placed next to the thematic one. Placing the two maps next to each other enhanced the possibility of providing information on how the participant used the structure of language at a macro level to convey the meaning of their story. Using a story map like this rather than a set framework in which to slot parts of the story also allowed for flexibility and simplicity in the analysis while still fulfilling the purpose. Figure 7 presents section four of the story data analysis procedure that details the format of the analysis of the story structure as discussed so far presenting the analysis of G1-1-24 (Figure 2, p. 41) as an example. Appendix B contains the actual proforma as used in the case study. Included in Figure 7 is the part of the form that provided the space for the completion of the structural story map. This was located in **Section Three** in the proforma used in the case study (see Figure 1 or Appendix B).

SECTION FOUR
Structure

A. Complete the story map above. (Return to the thematic story map in **SECTION THREE.**) (On the form this was physically located above in section three. Here, it is reproduced for the reader below.)

[From **SECTION THREE**]:

Now do the story map below.

Use a red pen for the development of ideas. Then, use a black pen to map the structure from the stanza analysis. When mapping the structure, ideas may be grouped together under terms such as setting, orientation, episodes, events, comments about events, action to solve a problem, climax, ending etc. Feel free to use other terms to describe the structure.

Thematic story map

Going on holidays
 ▼
 In a couple of weeks
 ▼
 For three days

Structural story map

Stanza 1 (setting)
 ▼
 Stanza 2 (supporting information)
 (supporting information)

Describe the story structure and thematic development: Informative two stanza story developing one theme. Stanza 1 provided the setting/introduction. Stanza 2 provided the supporting information.

Figure 7. The story data analysis procedure form: section four A.

Next, the analysis of structure focused on the interaction between story content and structure at a micro level. For this section of the analysis, the full transcriptions of the stories were used. Narrative devices or structures operating within the story that contribute to the overall story structure were identified. Two analytical methods were used.

Firstly, the analysis procedure examined the way the story was “stuck” together through the use of cohesive devices (Halliday and Hasan, 1976, p. 303-322). Figure 8 presents this section of the story data analysis procedure using G1-1-24 (Figure 2, p. 41) as an example. (See Appendix B for the actual proforma as used in the case study.)

B. Note instances of cohesive devices: tally and note examples of each

	Tally	Examples
Reference eg. <i>pronouns, demonstratives</i>	1	I
Ellipsis ie. <i>presuppose something for what is left out</i>	2	Going on holidays
Substitution ie. <i>referent is omitted by substituted form eg. one</i>		
Conjunctions eg. <i>and, but, so, then, because, after, before</i>		
Lexical cohesion eg. <i>snow and ice – words are related, use of synonyms, repetition of words</i>		

Figure 8. The story data analysis procedure form: section four B.

The stanzas and lines of a text are linked to each other through the use of cohesive devices (Gee et al., 1992, p. 251). Analysing the use of cohesive devices followed on from the completed story mapping exercise and continued the focus on the interaction between meaning and structure within the story. Each story was scanned for instances of reference, ellipsis, substitution, conjunctions and lexical cohesion. For example, in G1-1-24 (Figure 2, p. 41) reference and ellipsis were used as cohesive devices (see Figure 8). Such information added to the growing picture of how the participant used language structure to support and convey the meaning of the story.

Following this, the stories were examined at a micro level for the evidence of particular narrative processes at work. This combination of the analysis of cohesion with the analysis of narrative processes is used by John-Steiner and Panofsky (1992, p. 222-227) in their study of the stories of 5-15 year old children of Native American, Hispanic or Black American backgrounds. They find that this procedure together with an analysis of the themes that the stories portray successfully highlight differences between the stories. They link these differences with the differences in the storyteller's ethnic and language background ie. aspects of the storyteller's sociocultural background.

Narrative processes, as a language structure within stories, reflect the transformation of human experience into thought and language (Bruner and Lucariello, 1989, p. 95). The focus on such processes in this study allowed further consideration of the interplay that was happening within the story between structure and meaning. Figure 9 presents this section of the story data analysis procedure using G1-1-24 (Figure 2, p. 41) as an example. Appendix B contains the actual proforma as used in the case study.

C Note evidence of narrative processes: give examples and comment

Canonicity: look at what and how the storyteller considers as normal/acceptable. Look for frequency markers eg "always", necessity markers eg "have to", variability markers eg "but", and appropriateness markers eg "should", intonation and gestures.
"soon" "just"

Breach of canonicity: look for where, if at all, the breach has occurred in what the teller considers as a normal event or happening or reaction. Consider words and intonation and gestures.

"but" – followed adult's question and sparked the whole story

Perspective: look for words, intonation patterns, gestures that indicate what the teller thinks about the events described.

Intentionality: look for phrases, dialogue etc that explains character intent, assign feelings to characters etc

Use of future tense indication plan of action

Comments: The breach of canonicity in response to the adult's question at the beginning of the storytelling attempt sparked the story itself.

Figure 9. The story data analysis procedure form: section four C.

In this section, the stories were scanned for evidence of the use of the narrative processes of canonicity, perspective and intentionality. The analysis procedure did not consider the process of sequencing at this stage for it had already been considered in detail through the structural and thematic mapping of the stories. Analysis of narrative processes may reveal more information about the participant's sociocultural background

particularly concerning their views of the world. Through canonicalization, storytellers attribute normality to particular events within stories (Bruner and Lucariello, 1989, p. 81) and so evidence of it can reveal what they view as acceptable. A breach of canonicity is what triggers a "good story" in the first place (Lucariello, 1990, p. 132). G1-1-24 (Figure 2, p. 41) demonstrated how this could happen (see Figure 9). Once canonicity is breached within stories and the stories are told, storytellers are obliged to take a stance or a perspective on the events of the stories, to interpret the situations for the audience and present their views (Bruner and Lucariello, p. 82; Lucariello, p. 133). Through intentionality, storytellers attribute feelings to a character and describe an intended course of action for the character according to what they think is appropriate for their world (Bruner and Lucariello).

Section Five: Story Function

The final stage of the analysis of the stories focused on their function. An attempt was made to determine the influence of telling each story on the participants' growing sense of the world. Figure 10 presents this section of the story data analysis procedure using G1-1-24 (Figure 2, p. 41) as an example. Appendix B contains the actual proforma as used in the case study.

SECTION FIVE

Function : Is the child using the story to:

Solve a problem/ manage social relationships/ play/ guide play/

organise an experience/ organise knowledge/ enter a fantasy world/ distance oneself from an experience/ other tell of an event to come

Comment:

Figure 10. The story data analysis procedure form: section five

The act of telling the story was, for the participant, yet another of the many sociocultural contexts in which that participant interacts and subsequently develops their overall sense of the world. The focus in this section was to determine how this particular storytelling event contributed to that developing sense of the world. Engel (1995, p. 34-57) describes many ways that stories can function for the storyteller in this way. She identifies such functions as distancing oneself from an event, managing social relations, a form of play, guiding play, representing culture (culture here being used to refer to ethnic background). Information about how stories function for storytellers may possibly provide more clues as to their sociocultural backgrounds. For example, stories that are used to consistently manage social relationships may reflect the storytellers' views of the place and role of such relationships within their world. Engel's descriptions of story function were adopted as labels in an attempt to classify the stories in terms of their function. If, for example, one participant consistently told stories and so used language to manage social relations, then the stories received the label of "manage social relationships" under function. In the case of G1-1-24 (Figure 2, p. 41), this story functioned to tell of an event to come (see Figure 10).

Section Six: The Participant's Sociocultural Background

On completion of the story data analysis procedure, comments were made concerning the information about the participant's sociocultural background that was revealed as a result of the analysis. Figure 11 below presents this section for the reader using G1-1-24 (Figure 2, p. 41) as an example. Appendix B contains the actual proforma as used in the case study.

SECTION SIX

SUMMARY COMMENTS RE SOCIOCULTURAL BACKGROUND OF CHILD: Began the story with a breach of canonicity followed on from the adult's utterance. Really followed her utterances on from the previous utterance and took control as invited to do so. Very keen to tell the story despite being absent from the classroom for two weeks. Keen to get back in with everyone – likes to be part of the group? Story told us that the family go on holidays. Consistent use of "I" within the theme as cohesive device used emphasised the stress on herself as the main character.

Figure 11. The story data analysis procedure form: section six.

Section six marked the end of the story data analysis procedure used to analyse each storytelling attempt collected during the case study. The remainder of this chapter is used to present the details of the case itself and the procedures used to collect the participants' stories.

The Case

The study was conducted in the context of a pre-primary class. This pre-primary class is hereafter known as "the case". The case was situated on site in a private primary school in the South West of Western Australia. The final selection of the case must maximise

the opportunity to learn from it (Stake 1994, p. 243-244). This case was selected because it was accessible to the researcher. The Principal of the school and the pre-primary teacher maintained their support throughout the study providing access whenever required.

The study took place from Week 3 to Week 7 of Term I 2000 and so was at the beginning of the pre-primary year for the students. The study was timed to occur as early as possible in the school year in order to capture as much as possible of that "freshness" of the students to the school context and to each other. Thus, there was more chance of that the stories that the students told would reveal the sociocultural backgrounds they brought to the classroom. In addition, the timing of the study made the study similar in practice to teachers trying to discover information about their students early in the school year. This enhanced the applicability of the study.

The case was under the guidance of a pre-primary qualified teacher and qualified teacher assistant. Both women were experienced in their roles, having worked together in the pre-primary for three years. The pre-primary teacher had over twenty years of previous teaching experience, having worked with pre-primary to Year 3 students overseas and within Western Australia. The teacher assistant had a total of eleven years experience in the pre-primary, all of which she had gained at this school. Figure 12 overleaf shows a floor plan of the classroom in which the study took place.

In Term I, the students attended five half-day sessions per week, each session being three hours in duration. Full day sessions commence in Term II. The classroom routine was set and operable at the time of the study. Each session began with a "mat session"

in the floor area (see Figure 12) and included greetings, a prayer and some songs and/or movement to music. This was generally followed by an "activity time" that lasted approximately one hour. During activity time all the students in the class rotated from activity table to activity table (see Figure 12) and completed activities as planned by the teacher. Such activities usually involved painting, gluing, cutting and drawing. Usually, up to six students were situated at an activity table, seated or standing, at one time. Each table had an adult supervisor who was the teacher, teacher assistant or parent helper. The teacher expected each student to attempt all activities available before engaging in free play. Activity time was generally followed by a return to the floor area for news. The teacher used a timetable in which students had "their day" for telling news. This was followed by a time for sharing fruit. The students were seated in groups around the activity tables for this (see Figure 12). The students then went outside for free play in the enclosed yard that also contained outdoor equipment such as monkey bars and a climbing frame. Following this, they returned to the floor area for final songs, sometimes a story and a prayer before going home. On each day, the students also attended at least one lesson that was conducted by "specialist" teachers. These included lessons in drama, music, library or computer. It was at these times that the pre-primary teacher took her duties other than teaching or "DOTT" time. This was her planning time.

The culture of the classroom was focussed on the students engaging in "good" behaviour at all times. The students were required to use their manners, even being quiet when eating their fruit, and co-operate with each other in tidying up. They were expected to show respect for each other and the adults in the room with them. They

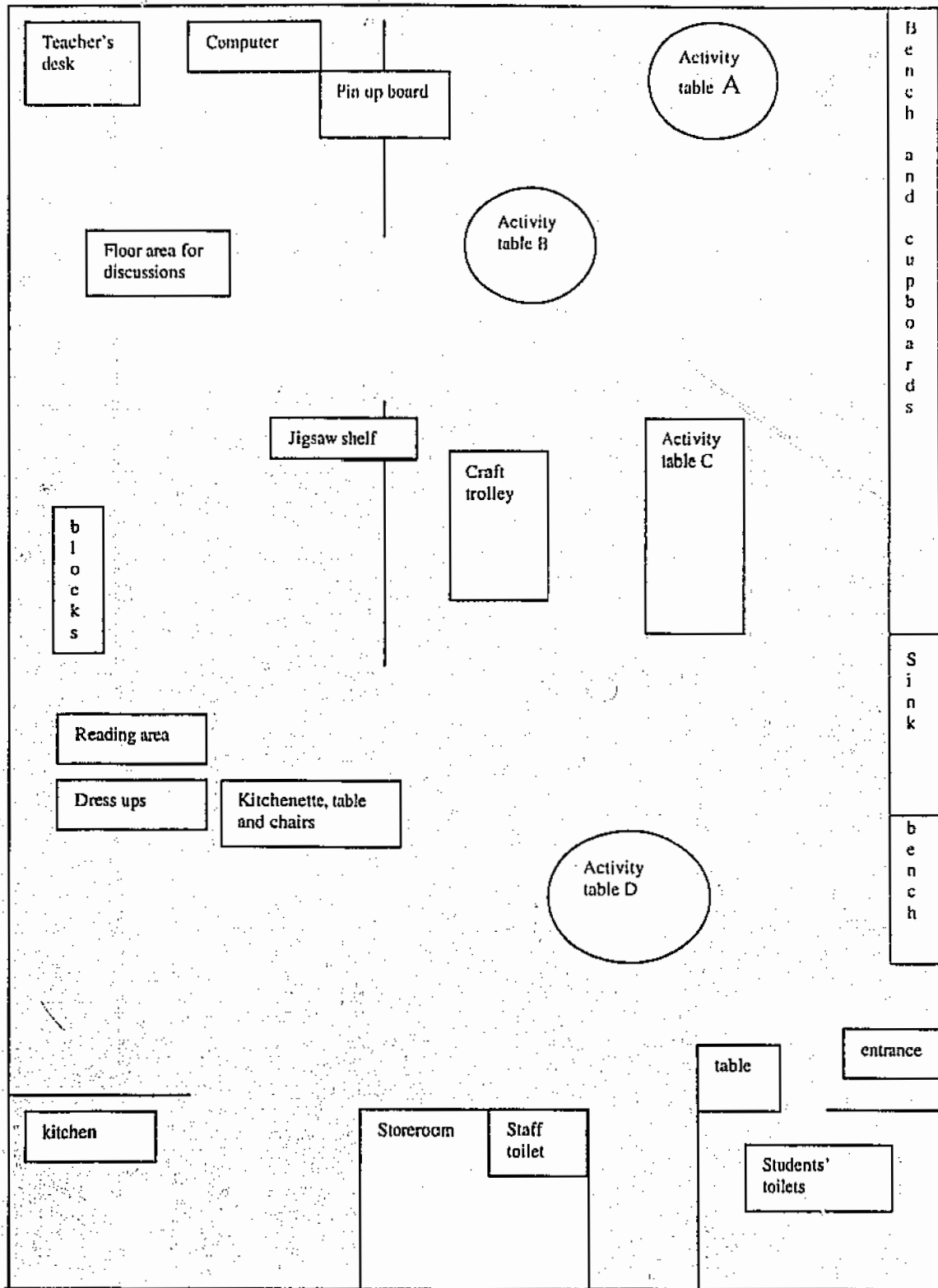


Figure 12: Floor plan of the classroom.

were not allowed to engage in aggressive behaviour or loud play outside or inside.

Aggressive games such as "power rangers" were not allowed. The students said prayers and engaged in the rituals associated with the religious background of the school. In addition, the "culture" required a level of participation in the classroom program from the home. Parents were required to help in the classroom on a duty roster, encourage the students to take things from home for news and special events and be supportive of the program in general. The students were required to interact with the teacher and teacher assistant individually, at news time in front of the group and in group situations when completing activities. The students needed to be clear in their communication at all times for this was a busy classroom for students and teachers alike.

Twenty-one of the twenty-four students were available to participate in the study. One student was absent from the class for the duration of the study and two parents refused to give their permission for their respective children to participate in the study. The students who participated in the case study are referred to as "the participants".

The participants had not been together as a class group previous to the year 2000. At the time of the commencement of data collection, they had been together for only two weeks. They were indeed not only relatively "fresh" to the context of schooling but to experiencing themselves as a class group. The participants ranged in age from 4 years 2 months to 5 years 2 months, with a mean age of 4 years 6 months. The group included thirteen boys with a mean age of 4 years 5 months, and a range of 4 years 2 months to 5 years 2 months. The eight girls in the group had a mean age of 4 years 7 months, and a range of 4 years 2 months to 5 years 1 month.

Entering the Field

During the pilot study, the research was presented to the parents in the form of a letter and parents were asked to provide written permission for their child's participation in a "tear off" slip. The response rate was low. Just over half of the parents provided their permission. The low response rate posed some difficulties when collecting the stories from the students in the pilot study. Often, those students from whom parental permission had not been received wanted to tell their stories. It was established that the case study would be easier to conduct if permission were received from as many parents as possible. To encourage more parents to give permission in the case study, in Week 2, Term I 2000, the researcher presented the proposed research to the parents of the participants at a "pre-primary meeting". A "pre-primary" meeting is held at the start of every year and is generally used as a forum in which to discuss a range of topics to the parents that included roster information, information about visiting health professionals during the upcoming year and the classroom program and expectations. In agreement with the teacher and the Principal, the proposed research was one of the many topics discussed at the meeting. Following the presentation of the proposed research, parents were invited to have queries or concerns answered. Each parent then received a copy of the "Disclosure Statement" and "Consent Form" (see Appendix A). Some parents provided their written permission for their child to participate following the conclusion of the meeting while for others this was provided soon afterwards. The response rate was very high. During the data collection period, those students from whom permission to participate was not received were occupied by the teacher with other tasks when the researcher collected the stories from the participants.

The researcher then entered the field of the classroom and met the participants. The researcher was initially introduced to the participants by the pre-primary teacher as someone who would “be with us for a little while”. No other explanation was given to the participants at this stage. The researcher spent the first week in the field in a “get to know” phase with the participants. She generally took charge of one activity table during activity time, as “on duty” parents also did, accompanied the participants to specialist teachers’ lessons, helped with fruit and other “housekeeping” chores and played outside with the participants.

Data Collection Procedures

Data collection began in Week 4, Term I. Once the researcher was familiar with the participants and with the overall routine of the classroom, she began to collect the stories. In accordance with the research methodology and design adopted, the researcher herself was the data collection instrument (Knobel and Lankshear, 1999, p. 88) with the assistance of audio tapes and two tape recorders. One tape recorder was a small, handheld battery-powered type with a built in microphone. The second tape recorder was slightly bigger, operable from the mains electricity supply and also with a built in microphone.

Following negotiation with the pre-primary teacher, telling stories became one of the activities available to the participants to complete during activity time and was situated at Activity Table D (see Figure 12, p. 62). When participants came to the “storytelling” table, they could refuse to attempt to tell a story or they could return to the table to make their attempt later should they “not remember” one on their next visit to the table. In

addition, they could return to make another attempt as long as activity time was still in operation.

The researcher began the collection of the storytelling attempts using the small handheld tape recorder. This storytelling context was termed "adult assisted". To collect the storytelling attempts, the researcher sat at Activity Table D (see Figure 12, p. 62) with her tape recorder and, when the participants came, asked if anyone wanted to tell a story. She began with "who has a story to tell me today?" or "what's your story today?". If a participant volunteered to make a storytelling attempt, then the researcher offered encouragement with "tell me your story". If there was no response from the participant who had volunteered, the researcher offered further encouragement with "tell me a story about your weekend" or "tell me a story about a book you have read or something you have watched on tv" or "tell me a story from your head". If there was still no response, the researcher did not continue to ask the participant to tell their story. She then asked if anyone else had a story to tell and so began the sequence of verbal encouragement again. During the participants' storytelling attempts, the researcher offered support to the participants in the form of further prompts that included fillers eg. "mmm", questions eg. "what happened after that?", restatements eg. "you went to the park" or evaluative type of comments eg. "ooh".

The participants made their storytelling attempts into the tape recorder that the researcher operated. As a reward for their effort, the researcher rewound the tape and the participants listened back to all or some of their story and received a random stamp on the hand. They received these rewards even if they only told their name into the tape

recorder. This storytelling context was made available to the participants during activity time for a few days.

On two occasions, the researcher collected storytelling attempts from a participant without the tape recorder. This storytelling context was termed "non taped". This participant made two reticent and unsuccessful storytelling attempts into the tape recorder. Two non-taped stories were subsequently collected while the participant was engaged in an activity away from the storytelling table. Each non-taped story was prompted by a question inquiring about what he was doing at the time.

After a few days, the researcher introduced the "self recorded with adult assistance" storytelling context to the participants. This involved the use of the larger tape recorder with a built in microphone. It was planned that the participants would eventually make their storytelling attempts into this tape recorder independently of adult assistance. The "self recorded with adult assistance" storytelling context allowed the researcher to spend time assisting the participants in their operation of, and the telling of their storytelling attempts into, this different machine. To assist manual operation of the tape recorder, the "play" and "stop" buttons were labelled with a green and red sticker respectively. The researcher spent a few minutes of the first day of the "self recorded with adult assistance" storytelling context explaining to the participants as a group about the new tape recorder when they were seated in the floor area (see Figure 12, p. 62). She then spent a few days helping them to operate the tape recorder and listened to them telling their stories into the recorder while they operated it.

The procedure for the "self recorded with adult assistance" storytelling context was similar to that described above for the "adult assisted" storytelling context except for two differences. The participants were encouraged to operate the tape recorder themselves, turning the recorder on and off. In addition, to ensure that the storytelling attempts of other participants were not mistakenly taped over by other stories or that the tape was not wasted, the tape was not rewound by the researcher or the participants. Therefore, the participants were unable to listen to their attempts. However, for a reward, they were still given a random stamp for their attempts even if they only said their name. This storytelling context was termed "self recorded with adult assistance" as the adult remained present throughout the storytelling event and offered verbal support to the storyteller. During this time, the participants had the choice of engaging in either the "adult assisted storytelling" context and subsequently listen to their attempt, or to engage in this "self recorded with adult assistance" context and so not listen to their attempt.

During the final days of data collection, the researcher left this larger tape recorder on a bench near the entrance of the room (see Figure 12, p. 62) for the participants to tape themselves independently. This was termed "self recorded" (see Hall, 1998, p. 87). The researcher introduced this storytelling context to the participants when they were seated in the floor area (see Figure 12, p. 62). She told them that they were now allowed to use the tape recorder on their own and reminded them about how to operate the machine. It was negotiated with the pre-primary teacher that this could happen during activity time.

During the time when the "self recorded" storytelling context was available, the researcher placed herself at Activity Table D (see Figure 12, p. 62) in view of the tape

recorder. The activity at the table involved hammering pegs or drawing. As participants came to this table, the researcher completed the activity and talked with the participants. During the conversation, she verbally encouraged and reminded the participants to try the new "self recorded" storytelling context with words such as "have you told a story into that tape recorder yet?" or "would you like to tell a story by yourself?" or "have you got a story to tell today?". At times, the researcher or pre-primary teacher assisted the participants with the operation of the tape recorder as the buttons proved to be stiff. However, once the tape recorder was on, the adult left the surroundings of the tape recorder to allow the participants to make their storytelling attempt. Therefore, no verbal support was offered to the participants once they turned on the recorder. The participants were able to turn off the machine by themselves. The participants did not receive the reward of a random stamp on the hand for attempting this storytelling context for they had to complete this task independently of any further adult input. In addition, the researcher or participants did not rewind the tape immediately following the storytelling attempt. Therefore, the participants were unable to listen back to their attempts. This ensured that other participants' attempts were not taped over or that tape was not wasted. As the researcher was keen for as many participants as possible to try this context, the "adult assisted" or "self recorded with adult assistance" storytelling contexts were not available at this time.

Thus, the participants told stories in a number of contexts. All except two stories were audio taped. Contextual notes were made as soon after the participant told the story as was possible as such information was useful during analysis of the story. Full transcriptions were completed on the same day as the storytelling attempt was made. Analyses of the storytelling attempts were completed soon afterwards.

As a final form of positive reinforcement for the participants, a class book of the participants' stories was made. The researcher returned to the classroom during the week following the data collection. She helped the participants to each select one story that they had told and asked them to draw a picture for their chosen story. The stories and pictures were then collated into a book that was presented to the class soon afterwards. Thank you letters were also sent to parents of the participants as well as to the school (see Appendix A).

The Exemplar Participants

Once the stories were collected and transcribed, the stories were perused. On initial appraisal, all the participants told stories that revealed something about their sociocultural backgrounds. A parent interview was considered an appropriate forum in which to collect information to check the details relevant to the participant's sociocultural background. It was beyond the scope of this study to interview the parents of all the participants to confirm or negate this information collected from their stories. It was decided to select an exemplar group.

Initially, nine participants were selected as possible exemplars. Each of the participants in this initial selection told stories that were notable in content or structure with one or both of these aspects providing strong clues to their sociocultural background. However, accessibility to the parents for interviewing restricted the number of exemplars for the case to six, three boys and three girls.

The Interviews

Once the exemplar participants were chosen, the parents of each exemplar participant were sent a letter and, for those who responded, the interview time was arranged (see Appendix A). All parent interviews took place at the pre-primary centre while the participants were attending the pre-primary session. The interviews occurred during Weeks 8 and 9, Term I 2000.

The aim of each parent interview was to confirm, negate or expand upon the information about each exemplar participants' sociocultural backgrounds that had been collected from their stories. Therefore, each parent interview was unstructured (Fontana and Frey, 1994, p. 366). Each interview began with an initial focus on the exemplar participant's stories and the discussion was allowed to develop from there. The stories were thus used as a springboard for discussion about the participant's sociocultural background. The flexibility that this approach allowed resulted in a rich investigation of the issues, and subsequent deep understanding of the phenomenon, under consideration. The interviews differed in content from one another. All were between twenty to thirty minutes in length.

All interviews were audio taped and transcribed by the researcher as soon after the interview as was possible (see Appendix C). Transcriptions were of the words said and did not include stress or intonation patterns as opposed to the full transcriptions of the participants' stories. This was because such information was not necessary for analysis. In addition, transcriptions were edited to a degree in order to be workable and relevant for analysis. Discussions that were not relevant to the issue of the exemplar

participant's sociocultural background were not fully transcribed. This included discussions about the researcher's children, the immediate environment or other information that was not relevant. These transcriptions were presented to the interviewee to allow the interviewee to check the accuracy of them. This enhanced the reliability and validity of this data.

In addition, an interview with the teacher took place early in Term II 2000. The aim of this interview was to collect information that would confirm, negate and expand upon that information collected from all the participants' stories including that of the exemplar participants. This interview was unstructured (Fontana and Frey, 1994, p. 366), beginning with discussion that focussed on the stories and developed from there. This was audio taped and transcribed in an edited form as per the interviews with the parents (see Appendix C). The transcription of the interview was presented to the teacher to allow her to check its accuracy. This enhanced the reliability and validity of this data further.

Interview Data Analysis Procedures

The data from the parent and teacher interviews was subjected to a content analysis (Burns, 1997, p. 339) in the search for information relevant to the stories that the participants told. Burns warns of the possibility of "reading between the lines" when analysing interviews in this manner. This was minimised in the study by presenting the transcription of the interview and discussing its interpretation with the respective interviewee for confirmation. This further enhanced the reliability and validity of the case study overall (Yin, 1993, p. 32).

Conclusion

This chapter presented the conceptual framework adopted in this study. It also provided the reader with detailed information about the research methodology, design and data collection and analysis procedures that have been undertaken in answering the research questions posed. The following chapter presents the results.

CHAPTER FOUR

THE STORIES

This chapter presents the results of the analysis conducted on the language used in the storytelling attempts collected from the participants in the study. It provides a description of the phenomenon of students' storytelling in the classroom as developed from a study of a case in its entirety. The interview data collected in the case study enrich this description and is presented in Chapter Five. The results of the analyses of all the data collected in the case study are then brought together in a discussion in Chapter Six.

The chapter begins with background information that places the results of the analysis of the story data in the context of the study. Following this, the story data analysis procedure is reviewed and the chapter continues with a presentation of the results of subjecting the storytelling attempts to that procedure.

Background

The primary aim of this study is to investigate and describe how the stories students tell in an operating classroom can be collected and analysed to discover information about students' sociocultural backgrounds. The study posed three research questions. These are:

1. What do the stories students tell in the classroom reveal about those students' sociocultural backgrounds?

2. What tools can be used to analyse students' stories to reveal information about their sociocultural backgrounds?
3. What aspects of the interaction can facilitate the students in their telling of such stories?

To address these research questions, the study employed qualitative research methodology within a descriptive case study design. The case was an already operating pre-primary classroom from which twenty-one of the twenty-four students participated. These participating students are hereafter known as "the participants". Within this context, the participants' storytelling attempts were collected, transcribed and analysed across four storytelling contexts.

The Analysis of the Stories

Detailed descriptions of the story data analysis procedure developed and used in the study are presented in Chapter Three. In accordance with this procedure, each storytelling attempt was first analysed as to whether or not it was a story. The storytelling context in which the attempt was made was also noted. A storytelling attempt that was judged as a story was then subjected to the remainder of the story data analysis procedure. This procedure continued the focus on the language used during the storytelling event and in the story itself. The interactive role of the adult during the storytelling event was analysed followed by the story content, structure and function. Throughout this chapter, reference is made to the participants' storytelling attempts and the results of the analysis on them. All of the participants' storytelling attempts together

with the raw results obtained from subjecting each of these attempts to the story data analysis procedure can be found in Appendix D.

The Number of Stories Told

The participants made a total of ninety-seven storytelling attempts over the data collection period. The participants made most of the storytelling attempts as individuals. There were two exceptions where two different sets of three boys made storytelling attempts in a collaborative manner. Each participant made a storytelling attempt at least twice. One participant made eight storytelling attempts. Fifteen of the twenty-one participants made between three and six storytelling attempts.

Upon analysis, each storytelling attempt that was collected and transcribed was firstly judged as to whether or not it was a story. A storytelling attempt was judged to be a story if it used language to tell about something that had been seen, heard, read, dreamt, imagined, experienced by the storyteller (Mallan, 1991, p. 5). A storytelling attempt was judged to be a "non story" if it did not use language in this way. Of the ninety-seven storytelling attempts, fourteen were judged to be "non stories". One "non story" represented a collaborative attempt by three boys. The remaining "non stories" were told individually. Some "non stories" were a stating of name or were more of a question-answer session centred on the picture being coloured in at the time rather than being a story. Other storytelling attempts labelled as "non stories" were too quiet on the tape to be fully transcribed or were oral texts in which the participants were more focussed on the operation of the tape recorder rather than telling a story.

Therefore, of the ninety-seven storytelling attempts that were made, eighty-three were judged to be stories. Three boys told one story in a collaborative manner and the remaining stories were told individually. Eighteen of the twenty-one participants told a story on their first storytelling attempt. Two participants failed in their first attempt but told a story on their second storytelling attempt and one participant failed the first two attempts but told a story in a non taped context on his third storytelling attempt. Eleven participants told stories each time they attempted the task. Therefore, ten of the participants experienced a level of "failure" in telling stories. However, their rate of "failure" was fairly low. Four of these ten participants told stories on all except for one of their storytelling attempts and six told stories on all except for two of their storytelling attempts.

Therefore, stories were successfully collected from the participants in the context of "the case" that was a classroom. The participants made many storytelling attempts and, if given the opportunity to have more than one attempt, they were more likely to tell what could be termed a "story" according to Mallan's (1991, p. 5) definition.

Length of the Stories

The length of the participants' stories was measured by the time taken to tell each story in minutes and seconds. It was considered appropriate to measure story length in this manner as some information was needed on the time such a task was likely to use in the classroom. Table 2 shows information about the length of the stories told.

Table 2: Length of stories in minutes and seconds.

LENGTH	NUMBER OF STORIES
0:00 – 0:29	21
0:30 – 0:59	30
1:00 – 1:29	16
1:30 – 1:59	7
2:00 or more	9

The stories ranged in length from ten seconds to three minutes and forty seconds with a mean length of forty-nine seconds. Over half of the stories (51 or 60%) were less than one minute long. All of the self recorded stories (see **Storytelling contexts** p. 82) were less than thirty seconds while fourteen of the twenty four self recorded with adult assistance stories (see **Storytelling contexts** p. 82) were less than one minute long. The task of telling stories did not take a lot of time. However, the transcription of the stories was time consuming. This could be overcome by writing the story as the storyteller told it (see Hall, 1998, p. 90) or using interested trained parent helpers to complete this task.

The Types of Stories

Once a storytelling attempt was labelled as a “story”, the story was examined to determine what made it a story according to Mallan’s (1991, p. 5) definition. Thus, each story was given a label that described its “type” in accordance with its overall content. Such a label highlighted the main feature of the content of the text that made the text a “story”. For example, if the story under analysis used language mainly to tell about the storyteller’s lived experiences, the story was classified as the type “experienced”. If the

language of the story told more about what the storyteller had seen or imagined, the story was classified as the type "seen" or "imagined" accordingly. Table 3 below shows the range and frequency of the classification of the types of stories the participants told. It needs to be noted that "non stories" were not subjected to this or the remaining sections of the analysis procedure.

Table 3: Types of stories.

TYPE OF STORY	EXPLANATION	NO. OF STORIES	EXAMPLE
Experienced	story told of lived experiences	50	G1-3-25
Seen	story told of things that were seen	2	B6-2-28
Seen, experienced	story told of a mixture of lived experiences and things that were seen	4	B9-1-22
Imagined	story told of imagined events	6	B11-1-17
Imagined, experienced	story told of a mixture of imagined events and lived events	6	B11-5-29
Read	story told about what had been read	4	B5-1-25
Read, imagined	story told about what had been read together with imagined events extrapolated from this	3	B13-2-21
Predictive	story told of events to come	5	G4-4-25
Heard	story told of something that had been heard	1	B6-1-21
Heard, experienced	story told of a mixture of something that had been heard and lived experiences	1	G2-1-21
Dreamt	story told about a dream	1	G6-3-24

Just over half of the participants' stories (50 or 57%) used language to tell of the storyteller's lived experiences. However, there were an additional sixteen stories that also used language to tell of the storyteller's experiences but not those that were lived

experiences. Instead, these stories told of experiences as they were seen, imagined, read or heard by the storyteller. An additional five stories told of experiences to come and eleven stories were classified as ones that told of a mixture of telling of lived experiences with experiences that had been seen, imagined or heard. In total, eighty-two (98%) of the stories told by the participants used language to relay something of the storyteller's experiences be they read, seen, heard, lived or yet to come.

The overall context in which the stories were told was influential in producing the high occurrence of these types of stories. The participants were not shown books or other print or visual material to assist their storytelling. They were not told a story to retell. They were merely asked to "tell me a story". Such an instruction, in the absence of any further cues, seemed to result in the participants drawing on their own experiences.

Stories can be told in different ways. Some storytellers might adopt a deliberate, literate style in their language while others might tell a story as part of or akin to a conversation maintaining an overall informal tone (Mallan, 1992, p. 300-303). With this in mind, the participants' stories were further examined to determine the overall language style adopted by the participants. It was found that seventy-three (88%) of the stories told were "conversational" in style. They were told as part of or akin to a conversation and the language used portrayed an informal, relaxed tone. Once again, the overall context in which the storytelling took place influenced this result. As mentioned above, the participants were merely told to "tell me a story" without the provision of visual cues or a specific story for the participants to retell. In addition, the physical context in which the stories were told resembled a conversation rather than a formal assessment procedure. The storyteller and adult listener were usually seated at the same table, the

atmosphere one of relaxed talk. On most occasions, a group of participants were present at the table and, at times, the stories told by the participants in a given group reflected similarities between them in content. For example, on some of these occasions, all the stories told by the participants at the time were about going to the movies or swimming. The participants seemed to take their cues from each other in their successive storytelling attempts making them akin to a conversation. Thus, the atmosphere of a "conversation" was maintained.

Of the remaining ten stories that were judged to be "literate" in language style, five were told by one boy. This boy (B13) presented with a diagnosed speech and language delay for which he had previously received speech therapy. His stories reflected these speech and language difficulties but, on analysis, also reflected a sociocultural background that possibly included much reading and talking about books. The stories included themes, titles, settings and other language structures found in books. It was the presence of these language features that resulted in his storytelling style as being judged as "literate". Thus, the observation that he told only literate style stories contributed some information about his sociocultural background.

In summary, most of the participants' stories used language to tell about their experiences in a conversational style. This was in the absence of any visual or print cues and in the context of an informal, relaxed atmosphere. The adult listener was a new interactive partner for them. The participants seemed to want to tell this new person something about themselves. Thus, through their stories, they revealed something about their sociocultural backgrounds.

Storytelling Contexts

The analysis of each storytelling attempt now focussed on aspects of the interaction in which the story was told. A major aspect of each storytelling interaction was the context in which the storytelling attempt was made. The participants' storytelling attempts were examined further to ascertain any patterns between the number of stories and "non stories" told and the storytelling context in which the attempts were made. In this study, the participants were given the choice of three storytelling contexts in which the storytelling attempts were taped. One storytelling context was named "adult assisted". When telling stories in this context, the participants made their attempts using a small handheld tape recorder operated by the adult. These storytelling attempts were made in the presence of and with the assistance from the adult researcher. The second storytelling context in which the attempts were taped was termed "self recorded with adult assistance". In this context, the participants made their attempts using a larger tape recorder that they were encouraged to operate. However, the stories were still told in the presence of and with the assistance from the adult researcher. When the participants engaged in the third context, the "self recorded" storytelling context, they independently told their stories using the larger tape recorder (see Hall, 1998, p. 87). The adult researcher was not present and so did not offer them assistance during their storytelling attempt except for turning on the machine for some. One participant was given the opportunity to make his attempts without the tape recorder. This participant (B2) consistently told "non stories" in his initial storytelling attempts in the taped storytelling contexts. He was thus offered opportunities to make his attempts in "non taped" contexts.

The influence of the storytelling context on the interaction was demonstrated through the number of stories told. Table 4 below illustrates the breakdown of the participants' attempts in terms of the stories and "non stories" they told within the four storytelling contexts.

Table 4: Attempts in storytelling.

CONTEXT	STORIES	NON-STORIES	STORYTELLING ATTEMPTS
Adult assisted	50	4	54
Self recorded with adult assistance	24	3	27
Self recorded	7	7	14
Non-taped	2	0	2
TOTALS	83	14	97

The participants made more storytelling attempts in the "adult assisted" context with a high rate of success in telling what could be labelled as "stories" (93%). In comparison, the participants made less storytelling attempts in the "self recorded with adult assistance" context. However, as with the "adult assisted" context, the participants who made storytelling attempts in this context also achieved a relatively high rate of success in telling stories (89%). It was the "self recorded" context that produced a markedly different pattern overall. In comparison to the previously discussed storytelling contexts, the participants made relatively few storytelling attempts in the "self recorded" context and did so with a relatively low rate of success in telling stories (50%). These attempts in the "self recorded" context were inclusive of a collaborative effort on the part of three boys who were more focussed on using the tape recorder rather than telling

a story and, subsequently, told a "non story". The remaining "non stories" that were told in this context were too quiet to decipher or the participants said their names only into the tape recorder.

In the "adult assisted" storytelling context, the participants were able to listen to their stories after they had told them. The participants visibly enjoyed listening to themselves on the tape recorder. They were keen to do so, often requested it if the adult researcher forgot to play the story back to them and smiled when they heard their voices on the tape recorder. In addition, this storytelling context was made available first to the participants and continued to be available throughout most of the data collection period. Therefore, it was available for the longest period of time in comparison to the alternative storytelling contexts. These two explanations together could account for why this storytelling context attracted so many storytelling attempts in comparison to the alternatives.

The participants told relatively more stories than "non stories" in the "adult assisted" and "self recorded with adult assistance" storytelling contexts, in comparison to the "self recorded" storytelling context. In the two former storytelling contexts, the adult was present and was able to offer assistance to the participants in their storytelling. Therefore, the adult was able to redirect the storytellers should they be too quiet for the tape or lose focus and become distracted from the task of telling a story. The adult was also able to support and encourage those participants who "lost track" of their stories so assisting them to make a possible "non story" into a "story". Such support and assistance was not present in the "self recorded" storytelling context. This lack of visual presence of a listener in the "self recorded" context might also account for why this

context attracted so few storytelling attempts overall. The participants showed they preferred to have a listener during storytelling interactions.

All except one participant told more than one story into the tape recorder. As a group, the participants responded well to being taped. The child who was reticent to use the tape recorder, (B2), was subsequently offered a "non taped" context. After telling a story in this context, he then told a story in the "adult assisted" (taped) storytelling context.

Therefore, the participants showed a strong preference for making their storytelling attempts in interactions in which the listener was present and able to offer assistance and support during these attempts. It seemed that the presence of and support from the adult listener contributed to the participants being more successful in telling stories. In addition, most were not deterred from their storytelling by the presence of a tape recorder.

The Adult's Utterances

The analysis so far showed that the participants told most of their stories in storytelling contexts in which an adult listener was physically present and able to offer assistance and verbal encouragement to them during their storytelling. These contexts were the "adult assisted", the "self recorded with adult assistance" and the "non taped" storytelling contexts. The adult did not provide verbal encouragement to the participants as they attempted to tell their stories in the "self recorded" storytelling context.

The next stage of the analysis procedure sought to investigate just how the adult listener's utterances worked in providing such assistance and encouragement during the interactions in the above mentioned three storytelling contexts. The focus of this part of the analysis procedure was on the way the adult helped the participants' stories to develop. The storytelling attempts that were "non stories" were not subjected to this section of the analysis. In this study, all participants successfully told stories provided they were given the opportunity to do so over a number of attempts and provided with choice in storytelling contexts.

Whenever the participants engaged in storytelling in the "adult assisted", "self recorded with adult assistance" and "non taped" storytelling contexts, the adult made statements and asked questions. Each of these utterances made by the adult was subjected to an analysis based on a framework developed and used by Pellegrini and Galda (1990, p. 118-120). As a result, each of the adult's utterances was classified in terms of its subsequent effect on the participant's utterance that followed and the overall development of the story. Table 5 below presents the results of that analysis in terms of the number of stories in which the particular type of utterance was used at least once. This allowed the results to be considered in the context of the case in its entirety rather than for individual participants or stories.

Table 5: Classification of adult listener's utterances.

TYPE OF ADULT UTTERANCE	NO. OF STORIES IN WHICH USED
Story elicitor eg. <i>Tell me a story.</i>	50
Story encourager eg. <i>What's your story today then?</i> (came after a story elicitor)	7
Asks for extension eg. <i>Can you tell me more?</i>	30
Asks for clarification eg. <i>What do you mean?</i>	44
Asks for description eg. <i>What did it look like?</i>	11
Drama marker eg. <i>Uhoh!</i> (with raised intonation)	10
Evaluative comment eg. <i>Oh, yuk!</i>	29
Filler eg. <i>Mmm.</i>	49
Marks beginning or end eg. <i>Is that the end?</i>	23
Reprimand, redirects attention to task eg. <i>Let's get back to the story.</i>	2
Asks to clarify role of character eg. <i>Is she meant to act like that?</i>	1
Incomplete sentence cue eg. <i>And then she.....</i>	0
Restatement of child's utterance eg. <i>You went to the park.</i>	27
Restatement of child's utterance but with questioning tone eg. <i>You went to the park?</i>	28
Other	5

To begin the interaction and assist the participant to begin the story, the adult used story elicitors and, sometimes story encouragers, in most of the stories. As most of the stories were tape recorded, such utterances from the adult provided the participant with a cue for when the tape recorder was ready for recording. They also provided the participant with a cue for when the adult interactive partner was ready to listen.

Once the interaction and telling of the story began, the adult listener often used "non specific" utterances such as fillers eg. "mmm", evaluative comments eg. "uhoh" and drama markers eg. "oh, yuk" as many of the participants continued to tell their stories. These utterances were "non specific" as they did not require the participant to respond with specific information. Instead, such utterances provided the participants with the feedback that their intended meaning was being successfully communicated and that they could continue in their storytelling. This was important for some of the participants. For example, B10 was a slow and deliberate speaker who took some time formulating his thoughts while telling his stories. Fillers provided him with the feedback that he was still being listened to, was being understood and so he could continue with his turn to talk. B11 and G4 were both confident talkers and storytellers. Yet, fillers and similar non specific utterances also offered both of them with the feedback that the adult was listening to their stories and they were being understood. For all of these participants, such non specific utterances provided them with the encouragement to continue in telling their stories.

In contrast, "specific utterances" such as requests for clarification, restatements or restatements with a questioning tone were used by the adult during the storytelling interaction to offer the participants the feedback that their meaning had not been communicated clearly. Sometimes, this occurred when the adult was confused about the participant's intended meaning in the presence of clear articulation. For example, in G6-3-24, the adult used a request for clarification ie. "What aren't in real life?" to offer G6 the feedback that the adult was becoming confused as to the intended meaning of her story. G6 subsequently clarified this for the adult. At other times, the adult offered this specific feedback to the participants when their meaning became unclear due to their

articulation errors. Such errors made a participant's speech difficult to understand and, so, interfered with the successful communication of the meaning of that particular story. For example, in G8-1-18, the adult restated or repeated G8's utterance that told of the dog's name because the adult had not understood it. In another example, the adult used a combination of restatements and restatements with a questioning tone to assist B7 in overcoming his articulation difficulties and be successful in communicating his meaning (see B7-1-18 as an example). Ultimately, the use of such specific utterances by the adult increased the participant's ability to repair breakdowns in the communication of meaning. Thus, these utterances contributed to the continued development of the participant's story and the continuation of the interaction overall.

The adult also used requests for extension during a number of the participants' storytelling events. Such a specific utterance from the listener during the interaction provided feedback to the storyteller that the listener desired that the story be extended in some way. In other words, the listener felt that the storyteller could provide more information to complete the communication of meaning from the listener's point of view. In this study, such requests sometimes resulted in the participant successfully developing the story further. For example, in B11-5-29, the adult asked "where did you take it for a ride?" after B11 had apparently finished his story. This utterance gave him the feedback that his story thus far had left a "gap" which required such closure from the point of view of the listener. He responded to this request by providing such closure. At other times though, the participant did not respond to the request deciding that it was not necessary to tell more. For example, in G4-1-21, G4 mentioned a motorbike in the body of her story. The adult listener felt that this topic was worthy of development from the point of view of the listener and requested more information. G4 gave some

information within the interaction but not enough to contribute to further development of the story itself.

The participants seemed to find the task of telling a story enjoyable and intrinsically motivating. During the interactions, the adult did not use many reprimands or redirections to the participants as they told their stories. The participants told about themselves and seemed to not require redirection to do so. This allowed the adult's verbal support during the interaction to assist the development of the story itself rather than assist the participant in completing a task. The participants also required minimal incomplete sentence cues and requests to clarify the roles of characters. These type of utterances by an adult listener were more likely to be found when children retold stories that the listener knew. The participants in this study were not presented with a story to retell. Hence, this explains the low usage of such utterances by the adult.

In summary, during the interaction, the adult used a range of specific and non specific utterances to assist the participants in telling their stories. Furthermore, as shown by the analysis of storytelling attempts in the various storytelling contexts, the participants seemed to prefer to have the option of receiving such assistance. However, the actual amount of support and assistance offered to and required by participants to tell their stories varied from story to story, participant to participant. This became the focus of the next section of the analysis.

The Adult's Level of Assistance

Once the adult's utterances that were made during the interaction were examined and classified on an individual basis, a judgement was made as to the overall level of assistance the adult offered to the participants in the development of their stories. Such a judgement was made for all the stories and so now included those told in the "self recorded" context. In this latter storytelling context, the adult was not physically present to offer verbal encouragement to the participants during their storytelling. However, the adult established this context and trained the participants in their use of it. In addition, the adult often encouraged participants to engage in this storytelling context prior to the machine being turned on and assisted the participants in their initial operation of the machine. Therefore, the adult did offer participants a level of assistance and support in telling their stories in this storytelling context.

Three ratings were developed for use in judging the overall level of assistance provided by the adult during the interaction in the development of the participant's story. In making a decision about the ratings to be received by a given participant's story, the type and frequency of utterances used by the adult during the interaction to assist the development of the participant's story was taken into account.

The adult's assistance was judged to be "minimal" if the adult's utterances contributed very little to the development of the participant's story. During the telling of such stories, the adult might merely have turned on the machine and then walked away. She may have talked with other people in the vicinity of the participant telling the story and so, not offered verbal assistance for the development of the story. This happened when

G4 told her story in G4-8-03. In other instances, she may have provided the participant with a story elicitor and/or used a few fillers to show that her interest was being maintained and meaning was being communicated. For example, such a level was support was offered to B13 in B13-4-28. In all such instances, the participants maintained full control over the development of their stories.

The adult's assistance was judged to be "supportive" during the interaction if more was required from the adult to assist the participants in the development of their stories. For example, the adult might have used requests for clarification and restatements to provide feedback to the participant that the meaning of the story had become unclear and communication had subsequently broken down. As a result, the participant might have changed the story and possibly altered the course of its development accordingly. In other storytelling events, the participants might have required more frequent fillers and comments to assure themselves that their listener's interest was being maintained and that the meaning of the story was being successfully communicated. The use of such non specific utterances still contributed to the development of the participants' stories as they gave the participants confidence to continue telling their stories. In all such instances, the participant maintained the ultimate control over the development of the story. However, in contrast to those stories in which participants received only a minimal amount of assistance, a supportive level of assistance from the adult during the interaction resulted in more collaboration between the participants and the adult listener in the development of their stories. For example, in G7-1-21, the adult used many comments to support the development of her story. As a result, G7 maintained confidence in her storytelling and the ultimate control over the development over her

story but in collaboration with her listener. Thus, the level of adult assistance was judged to be supportive for this storytelling event.

The adult input was judged to be "directive" during the interaction when the amount and type of the adult's assistance had a direct effect on the development of the story. In such instances, the control of the story seemed to be transferred to the adult. For example, the adult, through her utterances, provided the direction for the development of the story in B1-1-21. In another example, the adult's direct questioning controlled the development of the story in B2-4-29. For both of these stories it was doubtful that these stories would have developed as they did without the direction of the adult.

Table 6 below shows the breakdown of the level of adult assistance offered to the participants in the telling of their stories.

Table 6: The level of adult assistance provided to the participants in the telling of their stories.

ADULT ASSISTANCE RATING	NUMBER OF STORIES
Minimal	21
Supportive	51
Directive	11

The adult provided more than a minimal amount of assistance to the participants during the interaction in the development of most of their stories (62 or 71%). Therefore, this suggested that the participants did not only seem to prefer to tell stories in interactions in which the storytelling contexts offered the opportunity for such assistance, but they

also accepted this assistance in the development of their stories. The participants seemed to desire some collaboration with a listener in the telling of their stories.

The participants varied in the level of support they required from story to story, from storytelling context to storytelling context. Of the twenty-one stories that were told with minimal assistance from the adult, seven were told by participants who engaged in the "self recorded" storytelling context. As stated above, in this storytelling context, adult assistance during the interaction consisted only of verbal encouragement to the participant to attempt this storytelling context prior to the recorder being turned on and/or sometimes assistance in the initial operation of the machine. Of the eleven stories that were told with a directive level of assistance from the adult during the interaction, seven stories were the result of participants' first attempts in storytelling. All of these seven participants subsequently changed in the level of adult assistance required in interactions in later storytelling attempts to a lesser degree.

Such variance in the level of assistance received by participants during the interactions provided clues to participants' sociocultural backgrounds. For example, B10 progressed from requiring a directive level of support in his initial storytelling attempts to requiring a minimal level of support in his later storytelling attempts. This reflected that B10 found this to be a new language task and so required time and practice to become used to it. On the other hand, apparent confident storytellers like B11, B12 and G4 still appreciated and used a supportive level of adult support throughout their storytelling. This reflected their views that language is used in interactive contexts in which the audience is present. In these contexts, individuals can take advantage of the availability of immediate feedback on the success in the communication of their meaning.

Therefore, not only did the participants in this study show a preference for interactions that comprised of storytelling contexts in which the adult was physically present throughout their storytelling, but they also accepted this assistance from the adult in the development of their stories. This “assistance” was offered in the form of provision of storytelling opportunities, encouragement to attempt the storytelling, non specific utterances during the storytelling and/or specific utterances during the storytelling. The amount and type of assistance offered during the interactions varied between stories and storytelling contexts. Through such assistance, the adult listener provided the participants with continuous feedback as they told their stories. The adult listener and the participants thus collaborated to a degree during the storytelling events.

The Analysis of Story Content

Each story was subjected to an analysis of language content, structure and function. These sections of the analysis followed a framework of story analysis that was developed by Mishler (1995, p. 117). This framework was used in response to the need to analyse the language of the stories from as many different aspects as possible. Such an approach heightened the possibility of unravelling as much of the information as was possible about the storytellers’ sociocultural backgrounds.

The analysis of story content investigated in detail what the participants said in their stories. Three methods of analysis were used. First, the main topic or theme, together with secondary ideas or themes, was identified for each story. Following this, the development of these ideas was mapped out. Finally, instances of appropriation were identified in each story.

The participants spoke on a variety of topics or themes in their stories. These ranged from talk of dinosaurs eg. B7-2-21, to going to Disneyland eg. G6-5-28, to their pets eg. B2-5-07, G7-1-21. Most of the participants' stories, although told individually, were told in the context of a group situation in interactions that were akin to a conversation. The stories themselves were found to be mostly conversational in language style. The participants often followed or took the lead of the previous speaker and also adopted a similar theme to that of the previous speaker. The participants overall seemed to treat the whole task as a conversation listening to each others' stories as well as telling their own. Therefore, there was a similarity between the stories that made it possible to group the themes under broader headings.

Grouping individual themes under broader headings allowed the identification of emerging patterns of similarity and differences between the stories. This provided a means by which to examine the issue of story content for the case in its entirety. Table 7 below presents the range and frequency of the themes that emerged as grouped under these headings.

Table 7: Themes employed by the participants in their stories.

THEME GROUP	NUMBER OF STORIES	EXAMPLES
Family events, visits, members	29	B7-1-18, G3-4-24
Going out eg. movies	18	B6-2-28, G5-1-18,
Motorbikes	10	B11-5-29, B3-4-03
Characters' activities	8	B13-5-29
Toys they had	5	B10-2-22
Retell of movies seen, stories heard or read	5	B5-1-25, B9-3-29

Pets	5	G7-1-21
Swimming	3	B1-2-22, G1-2-24
Going to Perth	3	B10-3-24
Action stories	3	B12-1-17
Values, friendships	3	G6-3-24
Birthday	2	G2-2-25
Other eg. getting lollies	7	B2-3-25, B4-1-21

The participants used their language to speak mostly on topics that told something about themselves. They spoke about their families, their toys, their pets, going places and their motorbikes. As discussed previously, the participants were not offered visual cues or a story to retell to assist their storytelling. Hence, the analysis of story content supported the notion that, in the absence of such cues and in the presence of a listener, participants used their language in stories to tell about themselves. Therefore, the listener had the opportunity to discover some information about the storytellers' sociocultural backgrounds through the stories. This information was about their families, experiences they have had or the values and beliefs that they held about the behaviour of people around them.

Story maps were then completed to trace the development of these themes within the stories. Such a strategy supported and enriched the information revealed through the identification of themes themselves. On one occasion, the mapping of the theme development assisted also in identifying the structure of a confusing story (see B6-3-29). An example of a content story "map" can be found in Figure 13 (p. 101).

Finally, a form of microanalysis of story content was conducted to identify instances of appropriation in the stories (see Dyson, 1997, 1999). Such instances were words, phrases, ideas, intonation patterns or gestures that could be traced to originating from another source. This “source” might be a television show, a previous verbal interaction with another person, a book read. Therefore, the identification of appropriated words, phrases, gestures and the like provided some information about the storyteller’s past experiences and ways of using language.

Most of the participants showed at least one instance of appropriation in their stories. In the main, sentences, words and phrases were identified as being appropriated from other sources. For example, B3 often used the word “wheelie” in his stories (see for example B3-4-03). This term has possibly been appropriated from texts on the topic of bikes that have been heard or seen previous to this interaction. Such appropriation provided some clues concerning B3’s interests. B8 used the term “cinema” in B8-1-22 in relating the incident when he and his family went to see a movie there. In contrast, G4 used the term “movies” to relate similar incidents. The formality of the term “cinema” as compared with “movies” signalled to the listener that B8 might not attend such a place as often as G4. In addition, both of these participants might have appropriated these terms from previous interactions with others such as family members. For G4, these interactions might include the use of such informal language. This was supported further as G4 also used informal language in other stories eg. the word “kid” in G4-1-21.

Some of the participants appropriated phrases from written texts. For example, B6 consistently prefaced his stories with “my story’s about” (see B6-2-28) and B12 included character dialogue in some of his stories (see B12-1-17). Other children

appropriated characters and ideas from other texts be they visual, written or auditory. For example, B5 spoke often of Winnie the Pooh while B13 consistently spoke of dinosaurs and bears in his stories. For all of these participants, such instances of appropriation indicated experience with texts on these topics as part of their out-of-school ways of using language.

In other stories, participants appropriated ideas. For example, B1 spoke of transformers. Such a term and the subsequent description of how to use them has been appropriated from experience with the toys and/or hearing others talk of these toys or play with these toys. This provided some information as to his interests and, as such, added to the information about his sociocultural background.

Finally, some participants appropriated intonation patterns. For example, B11's intonation patterns in "just get on and see what happens to ya" (B11-3-24) was typical of an older person warning a younger child. This provided some information that can be used in discussions with B11's parents or teacher about his out-of-school interactions.

The analysis of story content indicated further evidence of the potential of a focus on the language used in the participants' stories to reveal the storytellers' sociocultural backgrounds. The participants appropriated words, sentences, ideas, phrases, intonation patterns from other texts into their stories. When taken together with the information discovered through the identification of themes, a picture began to emerge about the interests, experiences, ways of using language and family life of the participants. This section of the analysis was quick and simple to conduct yet effective overall in the context of the research questions posed.

The Analysis of Story Structure

The analysis of the story structure focused on investigating how participants chose to structure the language of their stories to convey their intended meaning. The first stage of this analysis involved the re-transcription of each story and the re-organisation of the language that remained into stanzas and lines (Gee, 1986; Gee, Michaels and O'Connor, 1992, p. 240-248). The stanzas and lines were labelled (Labov and Waletzky, 1967, in Rothery, 1989, p. 222-226; Stein and Glenn, 1979) to reflect how the participant used language to structure the story and so develop the topic. A visual "story map" was then drawn of the structure and placed next to the map of its content. This allowed an understanding of the interaction of language structures in the story at a macro and micro level and how together they conveyed the storyteller's meaning.

Figure 13 below provides an example of the analysis of story structure as discussed thus far. The reader is reminded that the "full transcription" represented the participant's story as said during the storytelling event including false starts, "ums" and the like. In addition, the utterances of the adult researcher or "R" were included together with that of the participant or "C". Utterances were numbered to facilitate analysis. A ":" was used to indicate a prolonged sound. Full details of the transcription procedure and codes can be found in Chapter Three.

FULL TRANSCRIPTION	RE-TRANSCRIBED FORM	STRUCTURAL STORY MAP	CONTENT STORY MAP
R: 1 And what's your story today X?			
C: 2 Um, mu mum's going out somewhere long way:.	My mum's going out somewhere a long way.	initiating event	Mum's going away
C: 3 And I'm going to my nana's.	And I'm going to my nana's.	attempt	I'm sleeping at nana's
R: 4 Mmm.			
C: 5 Sleeping there.	Sleeping there.	attempt	
C: 6 Nana's going sleep at my mum's my own house.	Nana's going sleep at my own house.	initiating event	► Nana at my house
C: 7 Then I'm gonna sleep at my nanny's again.	Then I'm gonna sleep at my nanny's again.	attempt	► I at nana's
C: 8 Then my mum's going to get married.	Then my mum's going to get married	consequence	► Mum gets married
R: 9 Mmmm.			

Figure 13. An example of a re-transcribed story (G4-4-25) with the content and structural story “maps”.

As a final stage in the analysis of structure, the participants' stories were perused for their use of cohesive devices (Halliday and Hasan, 1976, p. 303-322) and narrative processes (Bruner and Lucariello, 1989, p. 81-95; Lucariello, 1990, p. 132-133). These analyses enriched the resultant description of the language structures used in the story.

Full details of these analyses can be found in Chapter Three.

The language structures of the participants' stories varied immensely between participants and across the stories told by individual participants. This demonstrated that children do tell stories of different structures. The analysis procedures used successfully

captured this diversity. However, within this diversity, three patterns emerged in the participants' use of structure within the story. These patterns have been labelled as "episodic", "informative" and "rambly".

For a story to be labelled as having an "episodic" structure, there was clearly a beginning, middle and end to the story as it relayed a sequence of events that focussed on character attempts, action and responses. Thus, the stanzas of these stories were easily labelled using terms such as abstract, setting, event, conclusion and the like. In addition, such stanzas usually began with an initiating event or a starting off point to the episode. This was generally followed by an attempt and/or response from a character that then resulted in a consequence of some nature. These stories often employed the narrative processes of canonicity and breach of canonicity. Such processes were often at the heart of the event. At times, the narrative processes of intentionality and perspective were also noted but were not essential to the structure being labelled as "episodic". Participants used a range of cohesive devices to achieve coherence and cohesion in their stories.

This structure was akin to that mainly found in books, fairytales, television action shows and the like. This structure was also often used in the stories of children's early reading books. In addition, teachers encouraged this structure in students' early writing of their stories. Therefore, this seemed to be the accepted way of using language to structure stories within the context of the classroom. Accordingly, students needed to develop this type of language structure in their stories to facilitate their learning of written language skills such as reading and writing. It was interesting to note that the adult researcher often encouraged the participants to use this structure particularly through

her requests for extension. However, also of interest, the participants did not always meet those requests.

Elements of the "episodic" structure were found in all the stories told by B12, B11, B13 and B6. Figure 14 below presents an example of such a story (B11-5-29). The story is presented in its re-transcribed form so as to enable its structure to be highlighted.

THE STORY	STRUCTURAL STORY MAP	
It was about a cloud.	introduction/abstract	introduction
I laid on a cloud.	initiating event	Stanza 1 (initial event)
And sat on a cloud.	attempt	
And I fell off it.	response/consequence	
And I fell on my motorbike.		
My motorbike started taking off right as the seat when you bang on very hard. my motorbike takes me for a ride.	initiating event	Stanza 2 (middle of story)
It taked me for a ride to my friend's house.	attempt	
And then I ride back home.	consequence	End of story

Figure 14. An example of a story (B11-5-29) with an episodic structure.

None of these participants received a directive level of assistance during the interaction from the adult listener to structure their stories in this way. These participants demonstrated that storytelling for them meant using their language to tell of action sequences in a way congruent with that accepted in and expected for the classroom. Thus, the way they structured their stories said something of their sociocultural

backgrounds. These participants used language in their stories to portray themes, appropriate sentences, phrases, ideas etc. and structure their stories in a way that was consistent with the notion that they had been exposed to book reading, action genres and the like in their out-of-school ways of using language.

However, as stated previously, this was not the only structural pattern employed by the participants in their stories. Fifteen participants structured their stories in a different way at least once. One of the ways in which they structured the language of their stories to convey meaning was termed "informative". At a macro level, such stories might have a beginning, middle and end but such a sequence of events was not necessary. The aim of informative stories was to allow participants to inform the listener about themselves and their experiences through their stories rather than to tell of action or an event. As such, at a micro level, the internal organisation of the language used in at least one stanza focussed on providing this information. The lines of this stanza often reflected an initiating event to set the scene but clear statements of attempts, response or consequence on the part of the characters were not always made. As a result, the narrative processes were often difficult to identify in such stories. In the "episodic" stories, breach of canonicity and, correspondingly, canonicity were important for these processes set the scene for the action in the story. However, in "informative" stories such processes were not required as the focus of these stories was to inform the listener of an experience or happening rather than to detail action sequences within the event. Cohesion in such stories was often achieved through simple use of temporal conjunctions and referencing. Examples of such stories can be found in B9-1-22, B8-2-22, G7-4-28 and G2-2-25. Figure 15 below presents one of these examples (G7-4-28).

The story is presented in its re-transcribed form so as to enable its structure to be highlighted.

THE STORY	STRUCTURAL STORY MAP	
I went to nanny's.	initiating event	Stanza 1
And we got heaps of strawberries.	attempt	
And we played with our cat	attempt	
And we played with the dogs.	attempt/initiating event	Stanza 2
And I got to hold one of them.	attempt	
And that's all.		

Figure 15. An example of a story (G7-4-28) with an informative structure.

In all, twelve participants utilised both "episodic" and "informative" ways of structuring the language across all of their stories. These participants changed the language structures that they employed from "episodic" to "informative" from story to story. For example, B1 began his storytelling utilising an "informative" structure. However, later in his storytelling, he changed and utilised an "episodic" structure when the content allowed for this. Similarly, G4 mostly employed "episodic" structures in her stories. However, in G4-2-22, her aim was to inform her listener about going to the movies. Thus, the content of her story necessitated a different way of structuring her language. At times, the adult listener seemed to encourage such a change. The adult's assistance sometimes directed the use of language in the story from "informative" to "episodic" structure as it was being told. G1-3-25 was a case in point. In this story, G1 changed her story structure in response to the adult's request for extension. Therefore, the adult

researcher was conveying to the participants that the "episodic" structure was a more acceptable form for using language to convey meaning in their stories as told in the classroom.

These changes between participants' stories reflected the ability of those participants to adapt their use of language according to the demands of the current interaction or context. However, such changes by the participants also demonstrated their flexibility in adopting particular language structures in accordance with the content being communicated. Here we see something of the interaction between the context, language content and language structure within stories.

Finally, a third definitive pattern in story structure was identified from the analysis of the participants' stories. This was termed "rambly". On initial perusal, these stories appeared to use language with no particular patterns. The participants seemed to ramble on from one topic to the next with minimal if any coherence being established between the topics. Narrative processes were at best vague and cohesion seemed to mostly be achieved through the adult's verbal input. However, on closer examination, these stories did use language in a structured way albeit at times different to that identified as "informative" or "episodic" and different to each other. In some "rambly" stories, the last line of the previous stanza was linked in some way to the first line of the next stanza thus providing a measure of cohesion. At other times, the consequence of the event would be presented first to capture the audience's interest. This was then followed by the initiating event and the like to thus expand on that consequence. On some occasions, it seemed that the participant rambled while thinking of something else to say and then would abruptly change the topic as they thought of it. The common aspect to all of these

stories was that the storyteller, through this structure, kept the audience listening and interested and so, they kept their turn. The participants kept talking and so were successful in communicating their meaning, overcoming any difficulties in formulating what they wanted to say and, at times, being entertaining as a consequence. This structure was typical of the stories of G5 and offered some insights into her sociocultural background particularly related to her ways of using language. The language structure of her stories showed that this participant possibly had experience in and liked to entertain in her stories and enjoyed using them to “keep the floor”. Other participants who also utilised this structure were G6 and G3, each on one occasion. The rambly story of G6 (G6-6-03) is presented in Figure 16 below. The story is presented in its re-transcribed form so as to enable its structure to be highlighted.

THE STORY	STRUCTURAL STORY MAP	
I'm going on an excursion to the beach.	initiating event	Stanza 1
But with my mum and daddy.		
When my mum and daddy go to the beach.	attempt	
But we're living at our house new house.	initiating event	Stanza 2
Mine finished.		

Figure 16. An example of a story (G6-6-03) with a rambly structure.

G6 told this story in the “self recorded” storytelling context. The need to “hold the floor” while she thought of what she wanted to say and communicate her meaning seemed to be the driving force for structuring her language in such a way for G6. For G3, a quiet, unconfident speaker, this way of structuring her language also allowed her

to “keep the floor” in G3-3-22 while still allowing the time and “space” in which to formulate and tell her story.

Thus, the analysis of the language structure of the participants' stories revealed diversity between the participants and their stories. However, within this diversity, it was possible to identify three patterns. It was found that each pattern contributed something to the growing picture of the participants' sociocultural backgrounds. Furthermore, the identification of three clear patterns in the way language can be structured in stories indicated that a story needed not just relate action pertinent to an event. There were other acceptable ways of structuring stories than just that found in books and fairytales. The re-organisation of the language in the story into stanzas and lines together with the structural story map contributed the most to the identification of the structure used and subsequent information about sociocultural background. The analysis of narrative processes and cohesive devices supported this information.

The Analysis of Story Function

The analysis of story function considered the story from the point of view of the storyteller. This stage of the analysis attempted to identify how the way language was used in the story influenced the storyteller's views of the world.

For example, a story might use language in a bid to manage social relationships. The story in B12-5-28 was a case in point. Here, B12 used the language in his story to assist in his management of a relationship with a classmate. As a result of telling this story, B12's relationship with this person underwent some changes. Sometimes, a participant

might tell a story to relate an experience. An example of this can be found in B9-1-22. Here, B9 simply told of a lived experience and, as a result of telling the story, possibly changed in his understanding of the experience. This story function was distinct from that of organising an experience. In the latter, the emphasis on telling the story is to use language to organise the experience in some way rather than merely telling about it. An example of such a story can be found in B6-1-21. However, using language in a story to relate an experience or to organise an experience would still result in the storytellers undergoing some changes in their understanding of those experiences. This part of the analysis procedure used category labels developed from a description of functions presented by Engel (1995, p. 34-57). Table 8 below presents the range and frequency of functions employed by the stories that were told by the participants.

Table 8: Functions of the stories.

FUNCTION	NUMBER OF STORIES	EXAMPLES
Relate an experience	47	G5-6-28, B1-2-22
Enter a fantasy world	15	B13-3-25
Manage social relationships	10	B12-5-28, B2-4-29
Organise knowledge	7	G2-1-21
Organise an experience	6	B4-2-24
Tell of an event to come	6	G4-5-28
Play	4	B5-4-03

The primary function of telling a story identified for just over half of the participants' stories was to relate an experience. The high occurrence of stories being used in this way was in keeping with the previous findings that most of the stories, when analysed

for type and content, used language to tell of participants' experiences and were conversational in the way participants told them. In addition, many of the participants structured the language in their stories in a manner that allowed them to be informative about these experiences, to tell of them. As a result, the analysis of story function confirmed information already collected about the participants' sociocultural backgrounds from the analysis so far. These participants seemed to want to tell about themselves and used the story, and the language within it, to do so.

Interestingly, Engel (1995, p. 34-57) had not considered that the language of stories could be used in this way. As a result, this function was identified under the "other" category in the story data analysis procedure employed in this study. However, it was found to be so frequent in its use that it necessitated that a new category be added.

The participants used the language in their stories in other ways that also revealed something of the influence of the storytelling event on their developing views of the world in which they lived and their sociocultural backgrounds. For example, a participant who used the language in a story to tell of an event to come was placing a degree of importance on this event or possibly checking for audience reaction to the possibility of this event happening, recognising it as being unusual or worthy of warning. G4 certainly seemed to be doing the latter when she told of her mother's impending wedding in her stories. This was a private school founded on religious beliefs and practices. It was unusual for parents to get married after having children. Similarly, participants who used the language in a story to enter a fantasy world or even to play demonstrated something of their reactions to the world in which they lived. For example, the inevitable "toilet humour" surfaced in the early stories of B11 and B12.

These boys were reacting to the new adult, "testing" to see what sort of stories were acceptable in these interactions while at the same time demonstrating their appreciation of such humour.

Therefore, the analysis of story function contributed further to the growing picture of the participants' sociocultural backgrounds. However, it added minimal new information, instead supporting and strengthening the information already gathered.

Conclusion

This chapter has presented the results obtained from analysing the participants' storytelling attempts as made in the context of an already operating pre-primary classroom. It was found that analysis of the language used in the stories collected in this study revealed much information about the participants' sociocultural backgrounds.

From the analysis of the language used in the stories themselves and within the overall interaction in which the storytelling took place, much information was revealed about participants' ways of using language, family backgrounds, interests, experiences, values and beliefs. The analysis has also revealed some information on how to analyse stories to unlock this information and what aspects of the interactions facilitated such storytelling. However, to enable a full description of the phenomenon of students' storytelling relevant to the research questions, the results of the interviews must be considered. These are presented in Chapter Five.

CHAPTER FIVE

THE PARTICIPANTS

This chapter presents the information collected about the participants' sociocultural backgrounds through interviews with the teacher and some parents and compares this information with that collected from the participants' stories. As a result, the information collected from the stories is confirmed and expanded. In addition, it is shown how the stories can be used to develop and improve home-school relationships.

The chapter begins with background information relevant to the study. Following this, the discussion of the participants begins with a focus on the exemplar group. For each exemplar participant, the stories and the information collected from the interview with the parents are brought together in a discussion. The chapter then continues with a focus on the case in its entirety with a discussion that compares the information collected from the teacher's interview with that collected from all the participants' stories. The chapter closes with some concluding comments.

Background

The term sociocultural background is used to refer to the conglomerate of knowledge, experiences, values, beliefs of the world, ways of using language and past family life that students bring to the context of the classroom. As a result of analysing the stories collected from the participants, much information was revealed about the participants' sociocultural backgrounds. To enrich and confirm this information, the researcher

conducted interviews with people who knew the participants and so were likely to know about the participants' sociocultural backgrounds. Such people included the parents of the participants and the participants' teacher.

Interviewing all the parents was beyond the scope of this study. An exemplar group of three boys and three girls was chosen from the pool of participants in the case. These participants were selected for the exemplar group because their stories were notable in their apparent ability to reveal much information about their sociocultural backgrounds. The parents of these six exemplar participants were interviewed to confirm or negate the information. The teacher was later interviewed to confirm and enrich the information revealed from the participants' stories for the case in its entirety. The interviews were analysed for the emergence of information relevant to the participants' sociocultural backgrounds. This information was then compared with that collected from the analysis of the participants' stories.

Interviews

Interviews were conducted with the parents in Weeks 8 and 9 in Term I 2000. The interview with the teacher took place in Term II 2000. All interviews were unstructured (Fontana and Frey, 1994, p. 366). They began with a discussion that focussed on the participants' stories and developed from there. Interviews were audio taped and later transcribed. The interview transcripts can be found in Appendix C. Reference is made to them throughout the discussion below either through the use of direct quotes or by paraphrasing what the interviewee said.

When direct quotes are made in this chapter, conventional punctuation marks are used to indicate the ends of utterances or sentences, usually indicated on the tape by raised intonation or a small pause. Commas refer to pauses within phrases or sentences. These conventions are in accordance with that used by Dyson (1997, p. 189). In the direct quotes, "R" refers to the researcher who is the interviewer, "M" refers to the mother, "F" refers to the father, "T" refers to the teacher and the participants' codes are used in place of their names. Nonverbal behaviours are only noted when considered to be relevant to setting the scene of the interview or adding further information to the content. In these cases, they are noted in brackets eg. (starts to laugh). Utterances of all who participated in the interview are numbered for ease of reference. When parts of the interview are paraphrased or summarised in the text below utterance number(s) of the relevant interview transcript are provided. For example, "B2, 33" refers to the interview transcript for B2's parent, utterance number 33 while "teacher interview, 45" refers to the transcript of the teacher's interview, utterance 45.

The Stories

In this chapter, Tables 10, 11, 12, 13, 14 and 15 present the storytelling attempts and raw analysis results for each of the exemplar participants. These tables are placed directly before the discussion of the exemplar participant concerned and are referred to in the discussion that ensues. Below are explanations of the transcription codes and the ratings and descriptions used in each table.

The Transcription of the Stories

In Tables 10, 11, 12, 13, 14 and 15, the exemplar participants' storytelling attempts are presented in the form of "full transcriptions" (see **Transcription**, Chapter Three).

Minor changes have been made to the conventions adopted in these transcriptions to enable easier reading of the transcripts in such a restricted space. The conventions used in the transcripts in Tables 10, 11, 12, 13, 14 and 15 are:

"R:" = researcher's utterances.

"C:" = child's utterances.

"C2:" = a second child's utterances (These were only recorded if they contributed to the story overall.)

(abc?) = this was unintelligible, the word written in brackets represents the researcher's guess of the word.

() = word unintelligible and the researcher was unable to make a guess.

ABC = said loudly

Abc = stressed

abc: = elongated on the sound preceding the colon.

... = pause longer than 5 seconds.

Some gestures have been recorded if they formed part of the response of the participant or researcher eg. (nods yes). Utterances have not been numbered. In addition, where the speaker has an extended turn of a number of utterances, conventional punctuation has been used to delineate breaks between utterances, phrasing. This is to enable easy reading of the text and follows the conventions used in the full transcriptions of the stories (see **Transcription**, Chapter Three). These conventions are in accordance with

that adopted by Dyson (1997, p. 189) and Michaels (1991, p. 310). Codes replace where participants have used the names of people or places.

Criteria for Ratings Used in the Tables

Tables 10, 11, 12, 13, 14 and 15 also present raw results of the analysis conducted on the exemplar participants' storytelling attempts (see Story Data Analysis Procedure, Chapter Three and Appendix B). An explanation of each column in the tables is provided below.

Table 9: Explanation of codes used and information presented in each column for the presentation of the story data analysis results.

COLUMN NO.	TITLE OF COLUMN	EXPLANATION
1	Code	This is the code for the storytelling attempt. The first part indicates the participant; second part indicates the number of the storytelling attempt for the participant; the third part indicates the date that the attempt was made. Hence, a code such as B2-1-22 means that this is a story told by participant B2; it is his first story; and it was told on the 22/02/00.
2	Text of story	This presents the participant's storytelling attempt as transcribed in its full transcription format. Formatting restrictions in this table did not allow for some longer stories to be transcribed in full in the boundaries of one cell. On such occasions, the story was divided into parts and coded accordingly. For example, G5's story told on the 18 February was very long. As such, there are two parts to it in this document coded "G5-1-18a" and "G5-1-18b" accordingly.
3	Is it a story?	A "yes" is entered if the text collected is judged to be a "story" according to the definition used in this research. A "no" is entered if the text collected is judged to be a "non story" according to the definition used in this research.

4	Comments	These comments describe the story told according to the criteria as set out in the definition of "story". If a "no" is entered in column 1, comments made here support the judgement.
5	Adult help?	This refers to research question three that focuses on aspects of the interaction that facilitate the participants' storytelling. Here, the focus is on how the adult's input has helped. There is a choice of three ratings to describe the level of adult assistance offered to the participant. "Minimal" means that the participant possibly needed only an initial prompt or ending prompt with no or minimal adult utterances during the story. "Supportive" means that the adult's utterances comprised mainly of fillers, requests for clarification or story encourager. The participant maintained control over the development of the story. "Directive" means that the participant required direct questioning to complete the story eg. requests for description, extension, restatements of utterances with question etc. to the extent that the adult controlled and directed the development of the story.
6	Comments	These comments refer to research question three and provide more information pertaining to this issue as well as to support the rating. Noted here is the storytelling context in which the attempt was made.
7	Info re s/c b/g?	This refers to research question one and requires the storytelling attempt to be rated according to its success in revealing some aspect of the storyteller's sociocultural background. A "yes" is recorded if the storytelling attempt did reveal information about the participant's sociocultural background. A "no" is recorded if the attempt did not reveal information about the participant's sociocultural background.
8	Comments	This refers to research question one and provides comments that specify what aspects of sociocultural background are revealed through the story if the entry in column 6 is "yes". At times, questions are formulated concerning clues revealed about the participant's sociocultural background. If the entry is "no", then no information is recorded here.
9	Comments	This refers to research question two. It provides information that details what aspects of story analysis seemed to help in revealing information about the storyteller's sociocultural background.
10	Structure	This column contains information about the structure of the story.
11	Function	This column contains information about the function of the story.
12	Theme	This column contains information about the theme of the story.
13	Time	This column details the total time taken for the story to be told.

Exemplar Participant One: B2

The Stories

Overleaf is Table 10 that presents B2's storytelling attempts and the raw results of the analysis. Following this, is a discussion that compares the information collected from B2's stories with the information collected through an interview with his mother.

Table 10: B2's storytelling attempts and the raw results of analysis.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
B2-1-22	C: I did mine. R: You did yours. What is the picture about then? What's happening in the picture? C: One of those things down in there is having a bath. R: That's a duck is it? You've drawn something here. What have you drawn here? C: (looks at picture and shrugs) R: Can you tell me about your picture? C: Er I did this one and this one. R: Mmm. So you did this one first and then this one. And have you ever been swimming like that girl? C: (nods no). R: Do you go swimming? C: Yeah. R: Where do you go swimming? C: Mmm R: At the beach or at the pool? C: At the pool. R: At the pool. I bet you're a good swimmer. (B2 interrupts with a story)	no	Required heaps of prompting, became a question/answer interaction centered around his drawing. Adult assisted storytelling context.		The discussion about pools that the child and adult had in this exchange seemed to stimulate the next story by B2.	yes	This was his first attempt at a story. Was he usually this reticent to talk? He seemed keen to tell a story but uncertain as to how to do it. What of his communication in other contexts? Possibly, if the adult had understood his second utterance about the bath, a story may have emerged. This attempt highlighted how children's articulation could hamper their ability to have their story understood.					1:15
B2-2-24	(was not transcribed as he said very little into the tape recorder)	no	First try at self recording with adult assistance. Was very quiet.			yes	This was a very quiet boy who found this whole task of storytelling into a tape recorder somewhat difficult.					0:10
B2-3-25	C: We got frogs. R: Oh. C: Nana and dad got them. R: Where did they get them from? C: From the shop. R: Where are they now? C: In my bag. R: Are they real frogs or plastic? C: I think they're plastic.	yes	experienced/ conversational	supportive	This was collected without the tape recorder while B2 was eating. He initiated the story when the adult was talking with him and really only required the support to continue.	yes	B2 had tried with the tape recorder before this yet this was his first story. This said something about his preferences for communicative contexts and ways of using language. B2 seemed to prefer this communicative context than when the "pressure" to entertain and be "on stage" with a tape recorder was present. He also possibly had a language delay. His story was also related to what he was doing and the overall theme for the day. Seemed to respond better to this concrete use of language than being too abstract. He told us about a Nana and a father.	theme, adult prompts, structure	The story began with an abstract initiated by the child. Then adult prompts helped to develop the story beyond that to have a follow up stanza of initiating event and internal response. An informative story. Cohesion achieved through use of referents. Sequential cohesion provided by adult. Canonicity evidenced. Intentionality evidenced with adult prompt.	relate an experience in relation to "green day" and while eating green eggs and ham	frogs (lolly frogs)	not taped
B2-4-29	R: What's your story today? C: Um I've got a teddy at home. R: You've got a teddy at home? C: Mmm. R: And what do you do with your teddy? C: Um ... he sleep me. R: He sleeps with you does he? C: Mmm. R: Oh, special teddy indeed. Has he got a special name? C: Um mmm no. R: No? He's just your teddy.	yes	experienced/ conversational	directive	Adult assisted storytelling context. This was B2's first story into the tape recorder after many attempts and despite the adult being present for over a week. He still required direction to help him develop his story from its original statement.	yes	B2 had the ideas and wanted to communicate them (as evidenced by his attempts) but needed direction to develop them verbally. Also, this was his first successful story into the tape recorder after the researcher had been present collecting stories for over a week. He took a long time to "warm up" to new communicative situations and required the support for some time. He told us he has a teddy which he took to bed. This was part of his view of his world.	adult prompts, structure, theme	Informative story initially told with one stanza. Through adult questioning, another line gave more information about the teddy. Cohesion provided by the adult and his use of referencing. Narrative processes were difficult to tease out.	manage social relationships/ tell something of importance in relation to himself	his teddy	0:50
B2-5-07	C: I have a dog. It called X. R: What things do you do with your dog? C: Play ball with dog. My dog is two. R: Two years old? C: Mmm.	yes	experienced/ conversational	minimal	This story was told while he drew a picture of his dog. The picture was for the class book of stories. He initiated this story and was in total control of it. The story was not tape recorded.	yes	It seemed that this boy will communicate through stories once he knew the listener and if he wanted to. Also, once again, he told a story triggered by what he was doing at the time. In addition, he was unable to draw a picture for a past story as requested. He instead drew a new picture and told a new story. This might be indicative of his general development concerning the ability to handle abstract vs concrete concepts, events of the past vs events of the present. He told us he has a dog who he enjoyed being with. He used the listener to help him develop his story.	adult prompts, structure, function, theme	This was a descriptive/informative story about the character of B2's dog. He was drawing the dog as he talked. It was cohesive by virtue of this theme of his dog. It was difficult to tease out narrative processes with such a story.	tell of something important to him/tell of what he was doing	his dog	not taped

Results and Discussion

B2 was chosen as an exemplar participant because he experienced many difficulties in telling his stories. He needed time and support to communicate. He made two attempts before successfully telling a story. In addition, he told his stories only when the “pressure” of the tape recorder was removed. He continued to require assistance from the adult in this and subsequent stories.

There were some explanations to account for this behaviour. Such explanations reflected his sociocultural background that he brought to these interactions of telling stories. The adult was a new communicative partner for B2. Possibly, B2 experienced these difficulties in the storytelling task because he lacked experience in communicating with new people. He took time to get used to new people, new interactive contexts. B2’s mother confirmed that in the past B2 has not had to communicate with many people who were previously unknown to him:

R 50 *And your husband's shift work isn't he?*

M 51 *It's a real juggling thing in our family.*

52 *And so I also thought that that was reflecting on B2 too.*

53 *He was doing a little bit of daycare which he didn't seem to well actually no it did suit him because his cousin was going with him and they're very very close.*

54 *His cousin is eight months younger.*

55 *But he was withdrawn from daycare when my sister had another baby and B2 was very unhappy in that sort of situation and retreated within himself again.*

56 *We stopped daycare and took him to my husband's mother but she's 74 and probably just as bad as being lonely at daycare if you know what I mean, because there's no activities really organised for him with an older person.*

R 57 *So, he didn't go to kindy did he?*

M 58 No again that was just another thing for him to have to do, another thing for us to try and fit into our schedule.

Later, B2's mother also says:

B2 watches videos a lot, he likes Wiggles and things like that to sit down quietly and just watch, something with lots of colour and that's largely been born out of being with his grandmother, he hasn't been able to do a lot of things but watch videos (B2, 130).

Therefore, B2 has not been exposed to many situations that required him to communicate with people who were unknown to him. Even though B2 had attended daycare, he already knew another child in the centre (B2, 53). B2's mother ceased his attendance when this child was also withdrawn from the daycare and placed B2 in the care of his grandmother (B2, 55-56). B2 did not have the opportunity to develop a relationship with other children in the centre. He did not attend a four-year-old kindergarten program. He seemed to prefer to engage in activities such as watching videos that did not require him to interact with other people.

In addition, it seemed that B2 was not a risk taker when faced with new situations or tasks, taking some time before he will attempt something new. Both the teacher and his mother described him as being reluctant to attempt any new tasks. He would often "*watch the others before he'll have a go*" (teacher interview, 75) and would not be "*the first person to put himself forward*" (B2, 38). This was the case for non-verbal activities as much as verbal activities. For example, the teacher took a week to encourage B2 to take the risk in climbing:

I have actually got him and it's been hard work I got him actually climbing over a "A" frame, the highest one. By Friday at lunch time, he did fifteen times. Up and down and his smile was my reward (teacher interview, 68, 71-72).

The pre-primary classroom was a new environment for B2. This too may have influenced his willingness to tell stories. B2 had not previously attended a four-year-old kindergarten program and had been "quite unhappy" (B2, 63) in the pre-primary environment for the first two weeks. The study took place in Week 3 and Week 4 of Term I. So, it was likely that he was still settling in. Therefore, it seemed that B2's difficulties in telling his stories reflected a combination of aspects within his sociocultural background. His difficulties were attributable to a lack of experience in communicating with new interactive partners coupled with an unwillingness to attempt new tasks in a relatively new environment. Therefore, he took time and many attempts to "warm up" to the task of telling stories.

However, B2's stories also signalled the presence of possible speech and language difficulties. This further contributed to the difficulties he experienced in telling his stories. In his stories, B2's sentences were short. In B2-3-24 and B2-5-07, B2 talked of events that were directly related to the "here and now" context. The need for adult support to develop these stories lessened to a minimal level by B2-5-07. In contrast, B2 required a directive level of adult assistance when he attempted to tell a story removed from the "here and now" context in B2-4-29. B2 had difficulty formulating and expressing his ideas in this story. His mother revealed that B2 was late to begin talking:

Very late. He was very ill from the time that he was born and he turned blue in his cot when he was only a few weeks old so lucky he was on a sleep apnea blanket and then it's just like it was reflux so he was having medications and then he developed excema and asthma and he's been in hospital a lot so we just attributed that for quite a while to that situation and then I started to think "oh he couldn't hear us" so I was doing lots of things like saying words into his hands, feeling words, showing flashcards (starts to laugh) (B2, 32-33).

His mother noticed that he still made articulation and grammatical errors in his speech that made him difficult to understand:

And he sometimes drops letters in his sentence which makes it difficult. So then you don't always understand the word and you have to get the repetition from him sometimes. He'll get quite annoyed with that (B2, 65-67).

Knowing he may not be understood and not liking to repeat himself, B2, at times, opted out of communicating verbally. B2's teacher has observed such behaviour occurring in the classroom:

To me he will but like this morning he's come like this (shows a sad face, looking downwards) in the door and I said "oh you've left your smile at home". No emotion even, no change of expression, no nothing. Dad said "oh, he's shy this morning". I said "can you ring the bell". Just a blank and he really just looks at you (teacher interview, 48-52).

Earlier it was noted that at home, B2 also opted for activities that did not require him to verbally communicate (see for example B2, 130).

Therefore, B2's difficulties in telling stories was attributable to a lack of experience in communicating with new people coupled with a lack of skills, being faced with a new task in a new environment and a reluctance to try new tasks. B2's pattern in his storytelling highlighted all of these aspects of his sociocultural background.

Yet, B2 still persisted with his storytelling, seemingly desiring a relationship with the researcher. The development of this relationship, however, needed to be at his pace and under his control. He did not fully engage with the storytelling context until the pressure of the tape recorder was removed and he felt more confident in performing the task

itself. On his ability and desire to form such relationships, B2's mother said that at times, B2 will "*put a little wall around himself*" (B2, 22), letting it come down at his control. He will seek out and form relationships with people. He was trying to form a friendship with another student in the pre-primary: "*B2 will look up to B8 and follow what he does*" (teacher interview, 79) and, by the end of the data collection period, was initiating interactions with the researcher in the playground.

These aspects of B2's sociocultural background discussed so far could have a direct effect on his performance in class and his subsequent ability to learn. It influenced his overall approach to new tasks, be they verbal or non-verbal. His stories revealed these aspects of his sociocultural background and this information was important for the teacher to know when planning for his learning in the classroom.

His stories also revealed other information about his sociocultural background. In B2-5-07, he told a story about his dog with whom he has a good relationship: "*He's very attached to our dog*" (B2, 17). In B2-4-29, it was revealed that he has a teddy. His mother expanded on this information stating that he plays with "*a bit of everything*" (B2, 125). In B2-3-25, he spoke of his grandmother and father. B2's mother confirmed that B2's maternal grandparents live one hour south of where they live while his paternal grandmother lives in town, having cared for B2 for a period of time when the mother worked. For example:

R 140 *Your family, are they here?*

M 141 *They're in (name's a town one hour away).*

142 *It's lovely.*

143 *They were here when I was growing up cause I grew up here but they lived an hour north and now they're semi retired an hour south.*

R 144 *So, B2 gets to see them as well.*

Therefore, these people comprise some of his out-of-school communicative partners.

In summary, analysis of B2's stories revealed much information about his sociocultural background. His mother and his teacher verified most of this information and expanded upon it. This demonstrated how students' stories could be used to foster the development of relationships with other carers of the students and, subsequently enable more information to be gathered. All of this information about B2 could be useful in planning for B2's learning in the classroom.

Exemplar Participant Two: G3

The Stories

Overleaf is Table 11 that presents G3's storytelling attempts and the raw results of the analysis. Following this, is a discussion that compares the information collected from G3's stories with the information collected through an interview with her mother.

Table 11: G3's storytelling attempts and the raw results of analysis.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G3-1-18	R: What would you like to say? Can you tell me anything that happened today or yesterday? That might happen on the weekend? C: (child looks at R) R: What happened? Something happen yesterday? C: (child shrugs) R: How about tomorrow or the weekend? Are you going to do anything? C: I had a sleep over. R: When did you have a sleep over? C: (child shrugs).	no	answering questions		Adult assisted storytelling context. Required a lot of direct questioning - gave very little back.	yes	This girl possibly took some time to get used to a new communicative partner and/or was not used to telling stories.					0:55
G3-2-21	R: You tell us a story. What did you do on the weekend? Tell us a story about that. C: I went to Nana's. R: You went to Nana's. C: (nods yes). R: What did you do at Nana's? C: Go in the pool. R: Ahh, wow. I bet you're a good swimmer. C: (nods yes) R: Mmm. And did you do anything else at Nana's ... Who else went to Nana's? C: Lots of people. R: How come? C: Cause ... they wanted to go in the pool. R: Mmm. Was it Nana's birthday or something? C: No. R: So, there were lots of people in the pool? C: (nods yes). R: When there's lots of people in the pool does it get a bit busy? C: (nods yes). R: Big pool or little pool. C: A big pool. R: Oh, ok. Is that the end?	yes	experienced/ conversational	directive	Adult assisted storytelling context. The adult offered many explicit questions, elicitors which G3 seemed to take up on. More willing to tell a story than on previous attempt.	yes	G3 presented as being "quiet" but was beginning to talk to the adult with a lot of support from the adult. At the same time, she seemed to stay in control of the situation despite the on the surface control by adult. Was this a reflection of her usual communicative style? Did she have stronger communication skills than she showed here but allowed a glimpse of? Also, knowledge gained re family structure.	adult prompts, theme, narrative processes, structure	This story comprised of two stanzas, two lines each. First stanza was informative and included an initiating event and attempt. The second stanza hinted at the possibility that this storyteller could offer more complex stories. There was also an initiating event and attempt but with intentionality noted. No breach of canonicity though - mainly because that overall this was a story to inform about something with minimal emphasis on action. This structure left it open for the storyteller to embellish where she wished.	relate an experience	going to nana's - her experiences	1:20
G3-2-22a	R: What's your story today? C: Um I walked today. R: You? C: I walked today. R: You walked today? Oh. C: And when I get bigger I'm gonna walk and um. Ride on my bike. R: Oh, has it got four wheels or two wheels? C: (shows 4 fingers). R: 4 wheels, very clever. And what do you wear on your head when you ride your bike? C: Helmet. R: Yes, you gotta wear your helmet. C: And I got a um skateboard. R: A skateboard. Ah, and you're gonna ride your skateboard home? C: (nods no) I'll slip over. R: You might do yeah. C: When I get bigger. R: Yeah. So do you put your helmet on to ride your skateboard? C: (nods yes) R: Do you have pads for your elbows and knees? C: (nods no) ... R: Is that the end? C: And the and the helmet has dots on them. R: Your? C: Helmet. R: Your helmet has dots on it has it?	yes	experienced/ conversational	supportive	Adult assisted storytelling context. Range of adult utterances used. The requests for clarification via questions and restatements were made because G3 talked softly and was sometimes difficult to fully understand. G3 stayed in control of the development of her story. She was asked to indicate the end in #27 but continued the story on to #44.	yes	The story told us that she liked bikes and skateboards. The story also offered information about family structure - two elder sisters who reason things with "when you are bigger". G3 demonstrated the ability to communicate in strings of utterances when she wanted to and in a complicated way. In this story, G3 communicated totally under her control - when she wanted to and with whom she wanted to. Essentially, was this the "key" to getting G3 to communicate?	theme, adult prompts, appropriation, structure including narrative processes	The story comprised of two structures overlaid on top of each other making for a complicated structure that informed as well as told about the "action". Began with an abstract. Then, two "action" stanzas with one comprising of initiating event, attempt sequence and the second comprising of setting, consequence and attempt sequence. Situated around these were two "information" stanzas, one stimulated by questioning by the adult, the other volunteered by G3. She appeared to "go off" on tangents of information but kept the "story" going. Canonicity and breach of it noted together with intentionality. Used "they" as a referent but antecedently so that the adult was uncertain as to who "they" were. She provided that information later.	relate an experience	bikes and skateboards/ her sisters/going to and from school	2:00
G3-3-22b	C: Yeah. And they ride the bikes. R: And they ride the bikes? C: And they sometimes ride on that the skatethings. R: Ah, is this the kindy kids do they? Or you do that? C: Oh, my my sisters. R: Have you got sisters? C: (nods yes) R: Are they bigger or littler? C: Um two big girls. R: Is that the end? C: (nods yes).											
G3-4-24	R: What's your story today? C: Um: I goed over to nanny's. R: Mmm. With the swimming pool? C: (nods yes). R: Oh good. Finished? C: And I sleep. R: Do you? Is that where you have your sleepovers? C: (nods yes).	yes	experienced/ conversational	supportive	G3 kept the control. This was her first attempt in the self recorded with adult assistance context. She had a confident tone and, although the story was short, she decided when it would start and finish despite the adult's attempt to finish the story in #7.	yes	G3 seemed to need time to "warm" to a communicative partner and context. In this context, the communicative partner was the same but the communication context had differed somewhat. Hence G3 told a short story but told in a confident tone. This seemed to say "I know you now but this context is new to me". More information provided about the family - a nanny that she stayed with for "sleepovers".	adult prompts, theme, function	Very short and very simple two line, one stanza story. Informative in nature. Canonicity established but not breach etc. Use of "I" as she was the main character in the story.	relate an experience	going to nanny's/ sleeping there	0:25

Results and Discussion

Like B2, G3 seemed to take a while to warm to new language tasks. This signalled the possibility that, again like B2, G3 needed time to perform in such tasks. Her initial storytelling attempt was unsuccessful and she required a directive level of adult assistance during the interaction in her subsequent attempt. However, her pattern of behaviour across all her storytelling attempts was not as clear cut as that of B2. G3's ability and willingness to participate in such tasks varied from story to story. She told a lengthy story in G3-3-22 only to follow it with yet another short story that was similar to her initial story.

There were two possible explanations for this pattern as related to her sociocultural background. Possibly, G3 required time to establish a relationship with new communicative partners before she will freely communicate with them. Or, her ability to cope in language tasks, be they new or otherwise, fluctuated. G3's mother was able to expand on both of these explanations.

"You have to sort of ask her to get her talking a bit" (G3, 95). This statement made by G3's mother in interview aptly described G3's ways of using language as displayed in her first storytelling attempts. In essence, it was necessary to persist with G3 before she told a story. Even during her subsequent storytelling, G3 consistently required the adult to persevere with her, collaborating with her in the development of the stories with a supportive level of assistance. G3 seemed to take some time to relax and communicate in new situations. Like B2, *"she'll open up more around family but not around*

strangers" (G3, 37). The adult researcher was obviously perceived by G3 as being one of those "strangers". She was not effusive in her talk in most of her stories.

However, it seemed that G3 was "*just finally starting to speak to other people*" (G3, 42). G3 produced a lengthy dialogue in G3-3-22. This story was about something in which G3 held great interest. It was about bikes, skateboards and the like:

I think like boys' clothes she likes wearing shorts and t-shirts, skateboards and all that. She likes playing with boys' toys and things like that so it's different (G3, 5-6).

She knew the adult listener by then, was familiar with the context and the task and knew the topic. Thus, she told a lengthy story in order to convey something about herself.

Subsequent to this story, G3 reverted back to a shorter story in G3-4-24. This was reminiscent of her style and topic as depicted in G3-2-21. G3-4-24 represented G3's first attempt in the new storytelling context of "self recorded with adult assistance". The task and context thus lost some of its familiarity for her. So, her storytelling reflected this change for her as she struggled to "warm up" once more in this new storytelling context and interaction.

This information about G3's language development was important to know in the context of facilitating her learning in the classroom. If G3 was not given the time to get used to the new task and to engage with it on her level, she might not learn the desired outcomes for that task. G3's ways of using language had a direct influence on her approach to tasks in the pre-primary classroom and had the potential to effect her learning. G3's stories accurately revealed these ways of using language and the dynamic nature of them.

Through the discussion of G3's stories, G3's mother revealed additional information about G3's sociocultural background.

M 26 They (G3's grandparents) also do shows, we have a fairy floss canteen so, they do that on different weekends so, she likes that cause she gets to see all the side shows but you see them all the time so.

R 27 I'm surprised she didn't say anything.

M 28 Anything about the shows, yeah absolutely.

29 That's our life whenever they go to sleep with nanna and pop it's mainly when they're going to do a shows or we're going up (names place).

G3 engaged in some different experiences to that of many of her peers. It seemed that G3 often accompanied her mother when she helped the maternal grandparents manage a games booth at country shows or fairs. G3's mother implied that this was the norm when they visited G3's grandparents (G3, 29). G3's immediate family did not have many friends where they lived: "*Oh, I don't really know a lot of people here*" (G3, 35). Presumably, they found their friendships amongst the many that manage similar booths at these shows. Therefore, through the discussion of G3's stories more information was uncovered about her. In the process, home-school relationships have been developed.

In her stories, G3 revealed more information about her family background. G3 spoke of two sisters as well as the grandparents with whom she has "sleepovers". G3's mother provided further details of G3's family background:

R 52 And you said her sister is in year 5?

M 53 Year 5 and the other one's in year 9.

R 54 That's a big gap.

M 55 Yeah 5 years and then the 9 yeah.

56 Fights with the one in grade 5 but adores the one in year 9 she's sort of

like a second mother to her.

R 57 *Well she had a big smile on her face when she told me about her sisters.*

G3's mother also revealed that G3 was part of a single parent family. Here again, the stories have successfully uncovered important information about G3's sociocultural background that would be useful for the teacher to know.

Finally, by talking with G3's mother, the researcher was able to get a sense of from where G3 had come in terms of her language. G3's mother had a similar communicative style to G3. The discussion of G3's stories provided the impetus and context that allowed for such an observation to be made. This resulted in a greater understanding of G3 overall.

Therefore, analysis of G3's stories successfully revealed information about her sociocultural background, particularly her ways of using language, her experiences, her family background. Her mother confirmed much of this information but also expanded upon it. This showed how, once again, students' stories, as told in the classroom, could be used to build those bridges between students' home and school lives.

Exemplar Participant Three: B4

The Stories

Overleaf is Table 12 that presents B4's storytelling attempts and the raw results of the analysis. Following this, is a discussion that compares the information collected from B4's stories with the information collected through an interview with his mother.

Table 12: B4's storytelling attempts and the raw results of analysis.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
B4-1-21	R: So, what story would you like to tell me? ...What would you like to tell me about?... C: My mum went to the shops. R: You went to the shops? When was this? C: But now we're staying home. R: Mmm. What did she get at the shops? C: I could stay home. R: Yes. C: Last time we could stay. R: Yes. C: Uh we could stay we could stay. And only my mum went. R: Yeah. C: And my dad was went to work and we just stayed. R: Have you got a big brother or sister or something? C: Uh a bigger brother. R: Ah. Is that the end? C: (nods yes).	yes	experienced/ conversational	supportive	Adult assisted storytelling context. B4 required some direct prompting to begin the story. However, once he began his story, he continued with support of fillers. During his storytelling, the adult's requests for clarification and description were largely ignored by B4.	yes	Information was gained about family life. The event that he told about was possibly "new" enough to warrant a story. Overall demeanour was revealed as well as communication style as observed in the pre-primary. Was this similar to his use of language and behaviour patterns at home?	theme, adult prompts, structure	One stanza contained the abstract and initiating event and consequence. The following two stanzas offered examples and expansions on this abstract and the theme. Stanzas two and three each contained response/attempt and consequence sequences. All narrative processes were in evidence with much intentionality noted. High use of ellipsis re "at home".	relate an experience	staying at home on own	1:15
B4-2-24	C: My mum went went to her work. R: Mmmm C: My mum my dad went for a holiday at work... He isn't coming back. I don't know when he is coming back. R: Oh, ok, yeah. C: My mum's at home. R: Mmm. C: My dad isn't. R: Mmm. C: And mum after breakfast R: Mmm. C: And we went to the beach to get (n?). And we caught a big fish. R: Mmm. C: We went home. R: Mmm. C: And ate it. R: Did you cook it first? C: My dad cooked it. R: Yeah...C: And we went crabbing. R: Mmmm. C: And we came back by seven.	yes	experienced/ conversational	supportive	The support given to B4 was in the form of fillers and the adult's presence during the storytelling. This was B4's first go in the self-recording with adult assistance storytelling context.	yes	Information provided about the family structure, family activities. Not effusive in his talk. Used ellipsis to keep the cohesion but allow efficiency in amount of talk. Was he like this in other communicative contexts? The family activities described were not quantified in terms such as "one time" etc. Therefore, did these activities happen often or was this unusual?	theme, structure including cohesive devices and narrative processes, adult prompts, function	The story comprised of two mini stories to develop the primary theme. Each story had two stanzas. For story one, the second stanza acted as a coda to and summary of stanza one. Stanza two reiterated the main message of stanza one. In story two, this had more "action" as each stanza contained initiating event, attempt, response and consequence structures. All narrative processes employed. Lots of ellipsis re the two secondary themes.	organise an experience	family events - dad's away, fishing	1:20
B4-3-28	R: What's your story today? ...C: We washed the car. R: Mmm. C: And then we went to catch some fishes. R: Mmm. C: And when we turned J's line. R: Yeah. C: A stingray. A stingray. And I caught a big fish. R: Yeah. C: My dad. R: Yeah. C: My dad caught one. R: Mmm. C: And it was little.	yes	experienced/ conversational	supportive	B4 was very quiet and subdued when telling this story in this adult assisted storytelling context. He had been recently reprimanded by the teacher. The fillers helped to keep him going as he told yet another story about fishing.	yes	Fishing had obviously been a memorable and/or a frequent occasion as it was the subject of most of his stories. He told an episodic structure story for this one with support from the adult. He presented as not a confident communicator. He obviously did not like being reprimanded by the teacher as evidenced by his subdued behaviour.	adult prompts, theme, structure, function	This was a two stanza story. Stanza one contained the main action of the story ie. catching the stingray. The stanza contained an initiating event, attempt, consequence sequence. Stanza two gave more information re the fishing trip overall using two attempt statements. Used temporal conjunctions to achieve sequencing of events. The way conjunctions were used helped to indicate canonicity and breach of it. Intentionality evidenced in the presentation of the sequence of the utterances.	relate an experience	fishing	0:50
B4-4-03	(not transcribed as he counted and then turned off the recorder)	no	Self recorded with researcher helping him to turn it on.			yes	Required an audience or a participative listener to tell a story.					0:35
B4-5-03 B5-5-03 B7-6-03	(not transcribed as they each said their name and became preoccupied with turning the recorder on and off)	no	These three boys tried together to tell a story but really only played with the tape recorder.			yes	Possibly they would have had difficulty telling a collaborative story even with an adult present because of the storytelling abilities of each child.					0:30

Results and Discussion

B4 was chosen as an exemplar participant for a number of reasons. As with B2 and G3, analysis of B4's stories revealed information about B4's sociocultural background particularly relevant to his ways of using language. His stories also provided clues as to B4's approach to school based tasks, clues that would be vital in subsequently planning for B4's learning in the classroom. In addition, B4's stories provided information about his interests and family background. All this information was verified and expanded upon through interview with his mother.

In the classroom, B4 seemed to want to complete set tasks but required adult direction to do so which he didn't consistently follow. This pattern of behaviour was reflected in his storytelling attempts. B4 demonstrated a need for an active listener to his stories, a need for direction as well as support in developing his ideas. He made numerous attempts and even attempted the "self recorded" context which B2 and G3 did not. However, without the adult direction in this context, he was unsuccessful even when he tried to tell a story with two other boys. In addition, when B4 told stories in the "adult assisted" and "self recorded with adult assistance" storytelling contexts, he required a supportive level of adult verbal input during the interaction in order for the story to be developed. At times, B4 did not follow the adult's lead in the development of these stories (see B4-1-21) but he still seemed to want and seek such support. In commenting about B4's behaviour and his approach to tasks at home, B4's mother said:

- M 105 *(When M took the eldest son to the paediatrician in Australia, the paediatrician had remarked that B4, who had gone to the appointment with the mother and eldest son, was presenting with some characteristics of ADHD (Attention Deficit Hyperactivity Disorder). The conversation then focuses on B4's behaviour.)*
- R 106 *I was wondering what he was like at home.*
- M 107 *At home he listens.*
 108 *He's good, he's so helpful.*
 109 *He's not hurtful in any way.*
 110 *But when we go out, he changes.*
 111 *It's just when I'm with him and his father is with him, he feels very confident and but not here at school.*
 112 *For some reason, not here at school.*
 113 *If we get visitors, he's all over the place.*
 114 *And that's the only time otherwise he can sit still.*
 115 *And I noticed here at school he can.*
 116 *He loves it here, he's very attentive.*
 117 *You know I was pleased with which was good for me because of what the paediatrician had said it made me think I knew that (the tape recorder was switched off again – M felt that the Australian paediatrician had misjudged B4 with his observation and remarks.)*
 118 *Especially boys.*
- R 119 *Yeah, they need to know their limits and consequences.*
- M 120 *Yeah I think at home it's very much like this I have very structured home lifestyle because of (eldest).*
 121 *He responds well to that, he doesn't like change.*
 122 *ADHD children are like that.*
 123 *And I think B4 doesn't like the change either.*
 124 *If we deviate from anything then you can see he's not happy and I think that's when change comes in when we go out and when people come and there's change.*
 125 *And the rules change.*
 126 *They know that mum and dad are suddenly very attentive with the guests and suddenly do the same rules apply you know.*
 127 *So he does, he tries his chances you know.*

B4 needed and responded to structure in the home environment (B4, 107-123) as well as in school. B4's elder brother has a diagnosed attention deficit hyperactivity disorder (ADHD). B4 was recently observed by a paediatrician as demonstrating some of the characteristics of this disorder (B4, 105) but had not been officially examined for it.

B4's mother felt that B4 did not have ADHD but agreed that he needed direction and structure in which to operate (see for example B4, 124-125). This picture of B4's behaviour and approach to tasks was vital to know when planning for his learning in the classroom. As discussed above, such behaviour patterns were reflected in his storytelling. Through discussion of his stories and the behaviour reflected within their telling, B4's mother revealed her perceptions of B4's behaviour. This would be useful for the teacher to know should a discussion of it be necessary in the future.

There was possibly another reason to explain B4's need for consistent direction and support in such verbal language tasks. B4 was not confident in his communication style. His stories used language to tell of his experiences only and were focussed on relating events that happened to him. Possibly, B4's level of expressive language development restricted him to this and contributed to his low level of confidence when talking with adults in such one-to-one situations. B4's mother confirmed the possibility of B4 experiencing speech and language difficulties as evidenced in his storytelling. She revealed that he was late to begin talking: "*He spoke late*" (B4, 168). Only now was he "*starting to come out with things*" (B4, 163). She noticed some recent changes in his ability to verbally reason: "*He's suddenly starting to wonder why*" (B4, 160) and showing interest in learning :

And then the other day I noticed that when he comes from here because he's getting so much and he's really enjoying himself and I know that he's absorbing things when I pick him up and he's in a different frame of mind, very serious and very quiet which is good you know (B4, 157).

However, he is still "not volunteering a lot of stories" (B4, 145). B4's mother also related his speech and language difficulties with his behaviour saying that B4 was:

More of an active than telling stories you know if his brothers did something he'd say "X did this" you know that type of talking but not a lot of his own stories (B4, 165).

B4's difficulties in telling his stories demonstrated this relationship between his behaviour and his difficulties in expressing his ideas.

There was possibly another explanation underlying B4's low level of confidence in communicating and difficulties in expressing himself. This explanation revealed itself through the discussion that was initiated about B4's interests as reflected in his stories.

Two of B4's three stories were on the topic of fishing. When this was raised with B4's mother, she said:

- M 13 *Yeah, last year (names month).*
 14 *Crabbing season.*
 15 *We hadn't crabbed before.*
 16 *So we took the kids crabbing thinking the boys we thought "gee they're going to be excited."*
 17 *And not only that in South Africa we couldn't go fishing.*
 18 *You couldn't do any of that cause you were so scared you'd get mugged.*
 19 *They'd come up to you and hold you up just to see what you've got.*
 20 *They look for money or the car keys for your car when your car is parked at the beach.*
 21 *So we just didn't do all that.*
 22 *So when we arrived in (names month) those (names months) months that we did all the things we couldn't do.*
 23 *We went fishing and cycling and walking and*
 R 24 *Freedom.*

- M 25 *Yes, yeah and because we hadn't experienced this type of fishing before it was big and just seeing the live fish.*
 26 *The worst was the crabs.*
 27 *You know because he was really fascinated with the crabs and then to well all of them were dead except for the one was like sort of half dead when we put it in the pot at home (husband's name) said he knows what to do with it I've never done it before.*
 28 *So we put them in the pot and he said "no no no please don't put my crabs in the pot. I want to keep the crab. I want to keep the crab."*
 29 *And he was it effected him because during the night he woke up crying "the crab, the crab".*
 30 *It showed me that it did bother him.*
 31 *And then of course he didn't want to eat the crabs.*
 32 *Got him thinking about it.*
- R 33 *So has he gone off chicken and all that.*
- M 34 *No no he'll eat fish.*
 35 *The fish I do doesn't look like fish so he'll eat that.*
 36 *But if anything I think has to look like a fish I don't think he'll eat it.*
 37 *The crab he didn't want to eat it.*
 38 *In fact we all didn't want to eat it.*
 39 *(Husband) and I just tasted it and that was it.*
 40 *The whole idea we weren't used to it you know.*

During this discussion, B4's mother revealed that the family had migrated from South Africa only a year ago. Fishing had been one of the numerous activities the family had undertaken when they first arrived in Australia. They had done many things in a bid to experience freedom as much as possible. As the mother aptly summarised: "*we did all the things we couldn't do*" (B4, 22) in South Africa. The experience of going fishing had obviously been the most memorable of these early experiences for B4. His consistent use of this as a topic in his stories showed that this part of his life was an important one and one that he wished the listener to know about. It was an important part of who he was and showed from where he had come. Through the inclusion of this topic in his stories, B4 truly was offering his listener a window into his past and how this contributed to his present behaviour and approach. In addition, B4's difficulties in expressing himself may also be explained by these major changes in his life. B4's

mother did not state if English was a second language for B4. However, such a major upheaval alone was often enough to have adverse effects on aspects of a child's development including speech and language.

All of this information about B4's language and cultural background was vital to know when planning for his learning in the classroom. It helped to explain his approach to and behaviour during the completion of tasks. It also helped to explain his mother's approach to the school. Previous unrecorded interviews with the mother revealed that she was having difficulty coming to terms with the differences between the education system of Western Australia and that of South Africa. This was vital to know if the teacher expected a level of participation from B4's mother in the classroom environment. This information about B4's sociocultural background was revealed through his stories and subsequent discussion of his stories with his mother.

B4's stories also hinted at some issues concerning his family background. In B4-2-24, he revealed that his father *"went for a holiday at work...he isn't coming back"*. B4's mother confirmed that B4's father worked away from the home for periods of time:

Ok that was when he went, he's actually gone away again. Just for two days he comes back today. He left yesterday morning and he comes back today. He doesn't often do it. It just so happens that he's got to catch it before the season. Because he does the wheatbelt area. And this is the time because now they're going to seed (B4, 1-7).

B4 felt his father's absence for *"he's very close to his father. I think (husband's) got a special bond with him."* (B4, 51-52). This was important to know in the classroom context. For example, B4's behaviour might change when his father was away from home. B4 was the youngest of three boys and in B4-1-21, B4 related an incident when

the boys stayed at home while his mother went out. In a lengthy discussion on this topic, B4's mother revealed that because of a lack of family support, she left B4 and his eldest brother at home on their own under the indirect supervision of a neighbour. She also spoke about the dynamics between B4 and his two brothers.

- M 71 *You see what happens is my neighbour's a preschool teacher and her husband works too and they've been fantastic people and their eldest is 12 years old and he plays with he's a very respectful child.*
- 72 *Because they have got three children and I've got three children we like sort of arranged it between the two of us that if we have to quickly pop out, to carry three children along with you, they don't want to go just don't want to go.*
- 73 *And with the hours that (husband) works you can't wait for him to come home so what we do is, when I go, the neighbour knows that if anything goes wrong, she'll intervene and if her husband's at home, he'll intervene and they actually do the same thing.*
- 74 *Because they're just next door to us.*
- 75 *They're actually from (town) and that's the arrangement we've got.*
- 76 *It's because she's got three children she knows what it's like to get them all together and rush off.*
- 77 *And sometimes inevitably her eldest son is over at our place when I've got to zip off.*
- 78 *So there's liaison between the two houses.*
- 79 *Because in South Africa I had my mother and it was so easy for me to do whatever I needed.*
- R 80 *Yes, it's a bit harder if you don't have that extended family support.*
- 81 *(Cues M back to the story to check about the family members.)*
- M 82 *Sometimes I don't leave (second boy) at home.*
- 83 *I'll leave (eldest) and B4 because (eldest) responsible and B4 listens.*
- 84 *(second) tends to get up to nonsense so a lot of times I take him with me cause I know that if I don't I'll sit and worry.*
- 85 *So what I do I take (second) with me cause he doesn't get into nonsense and I just don't want the kids to rush over from next door and for them to get involved so if I can keep it as simple as possible.*
- R 86 *So there must have been one time that you left (second) at home (B4's story had mentioned this.)*
- M 87 *I did leave him at home once.*
- 88 *What happened what initially happened was when he first stayed at home and he realised ok you can't stay at home because he gets into nonsense and when we came home "so and so did this, so and so did that" so what I did from now on (second) comes as well and he'll argue*

- argue argue.*
- 89 *He'll say "please I don't want to go to the shops".*
- 90 *So I say "right I'll see. If I come back and the house is upside down then you come with me next time."*
- 91 *So of course it was upside down.*
- 92 *So he never stays at home anymore.*

As stated previously, the eldest boy has ADHD and B4 got on well with him. These two boys were obviously often allowed to stay at home on their own. The mother elected to take the middle boy with her because he "*gets up to nonsense*" (B4, 84) in her absence. She also felt that B4 experienced a sense of competition from this middle child:

He's very close to his older brother, very close. I think (second) and him there's a lot of competition. The middle child. (B4, 170-172)

Once again, all of this information was important for the teacher to know. It helped to explain his behaviour and helped the teacher to come to a better understanding of this participant, who he was and from where he had come.

Therefore, analysis of B4's stories revealed accurate information about his sociocultural background. Like B2 and G3, his stories were also successfully used to foster a relationship with his mother, a relationship that resulted in eliciting further useful information about this participant. All of this information about B4's sociocultural background enabled a more wholistic and deeper understanding of B4, his behaviour in the classroom and his approach to tasks.

Exemplar Participant Four: G4

The Stories

Overleaf is Table 13 that presents G4's storytelling attempts and the raw results of the analysis. Following this, is a discussion that compares the information collected from G4's stories with the information collected through an interview with her mother.

Table 13: G4's storytelling attempts and the raw results of analysis.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G4-1-21	C: My tape broke. R: Mmm. C: And my sister let me borrow one of hers. R: Oh, yeah. C: And my grandad got every single kid at my Nana's place a motorbike. And I still got A's tape, my sister. R: Have you? Oh, so is it an actual tape recorder you've got or A's little tape? C: No, A's got um a tape with a holder thing on it, and she's got um a microphone as well. R: Oh yeah, yeah C: And things on the side. R: And do you use it now since yours is broken? C: Yeah. R: And how about your grandad buying motorbikes? That sounds interesting. When did that happen? C: Um he brought me it a long time ago R: Um, do you play with it? Is it a big one to ride on or a small one? C: It's a big one to ride on. R: Wow it sounds great. Is that the end? C: (nods yes).	yes	experienced/ conversational	supportive	Adult assisted storytelling context. This girl needed only fillers and requests for clarification when the adult didn't understand what was said/meaning needed clarification. Was quite clear where her story began and ended despite the adult's attempts to lengthen it.	yes	The story provided clues re family structure. Didn't need a lot of directive help - was this typical of her communicative style? The motorbike event was important enough to mention. Allowed adult to elicit more description about this but the story itself had finished. She kept control and was not going to be pushed into more of a story. Was this typical of her communicative style and overall demeanour?	theme, structure, adult prompts, cohesive devices, narrative processes	Stanza one was broken up around stanza two. Stanza one contained initiating event, attempt. The consequence to one came after stanza two. Stanzas one and two contained the essence of the story. Adult assistance lead to stanza three. This added some description re the main character of stanza one - tape recorder. Ellipsis was re the tape recorder. This and other cohesive devices plus narrative processes kept the flow of the story despite the break up of stanzas. All narrative processes employed.	relate an experience	her sister's tape recorder/ grandfather and motorbike	1:00
G4-2-22	R: You tell me your story today. C: Um I went to the movies on my holiday when I finished at um on when I finished at Mrs G's class. R: Mmmm. C: I went to the movies to see Toy Story II. R: Oh. I bet that was good fun (this is where B8 interrupts to finish his story). R: So is there anything else you'd like to add to your story? C: (nods no) R: Is that the end? C: (nods yes).	yes	seen, experienced/ conversational	minimal	A short story told in the adult assisted storytelling context but totally in G4's control. Adult gave permission through a story elicitor and provided fillers to show interest.	yes	G4 presented as a confident talker. Self was central - used the referent "I" consistently. The story told us that she went to the movies and had been to kindergarten.	adult prompts, theme, cohesive devices	This was a short simple story that informed about an experience. One stanza of two lines. Setting was in one line, attempt in second line. No action as such etc. Breach of canonicity hinted at but was not obvious - not necessary in this type of story really when the purpose of the story was to inform.	relate an experience	going to the movies	0:20
G4-3-24	R: You tell a story today. C: Next year my aunty's gonna take me to the movies to see a um the (movie name?). R: That's good. C: But um my cousin's gonna stay at my house a long time but. R: So, your cousin and your aunty are coming together? C: (nods yes). R: Very good. Finished? C: (nods yes).	yes	predictive/ conversational	supportive	This was G4's first try in self recorded with adult assistance storytelling context. She seemed to use the adult to support her attempt. Adult supported through evaluative comments and filler, restatement.	yes	G4 still managed to squeeze in some complexity into two utterances. Was she an experienced, confident talker in other contexts? Did she tell stories? Some indication of family structure - family who possibly lived elsewhere and might visit. Also, the story told us of going to the movies and that the whole experience was a treat.	structure, theme, adult prompts, narrative processes	Simple incomplete one stanza episodic story that contained initiating event and attempt. No consequence. However, managed to employ all narrative processes probed for.	tell of an event to come	going to the movies	0:30
G4-4-25	R: And what's your story today? C: Um my mum's going out somewhere long way. And I'm going to my nana's. R: Mmmm. C: Sleeping there. Nana's gonna sleep at my mum's my own house. Then I'm gonna sleep at my nanny's again. Then my mum's going to get married. R: Mmmm.	yes	predictive/ conversational	minimal	This was self recorded with adult assistance. G4 only required permission to begin her story and confirmation of its ending with one filler in the middle.	yes	The story revealed that her mother was getting married and G4 was excited by this event and the plans that have resulted because of this event. A confident, independent and to the point storyteller with a focus on herself and happenings that relate to herself.	theme, adult prompts, structure, function	The story comprised of two stanzas. The first stanza acted as an abstract with an initiating event and attempt sequence. This stanza acted in setting the scene for stanza two. Stanza two comprised of an initiating event, attempt and consequence sequence that expanded on the abstract and provided relevant information to the theme overall. Use of reference restricted to "I". Temporal conjunctions. Canonicity and breach of it indicated within the same phrase early in the abstract. Intentionality and canonicity also evidenced within the syntax of the sentences.	tell of an experience of the future	Nana/ mum getting married	0:30
G4-5-28	R: What would you like to say? C: Um: I'm going to my nanny's on the holidays when my mum I'm going to my mum's wedding. R: Mmmm. C: But first I'm going to my nanny's. R: Mmm. C: And then I'm going to a wedding. But then then we coming home. And then I'm going to go to my nanny's. R: To stay for a little while? C: (nods yes). R: Mmm. Your mum's wedding are you going to wear a special dress or something? C: I'm the flowergirl. R: You're the flowergirl. Very important job. Is that the end? C: (nods yes).	yes	predictive/ conversational	supportive	In this adult assisted storytelling context, G4 stayed in control. The story itself really finished at #11 although the adult tried to elicit more.	yes	The story again told of her mother's impending wedding. Strong presentation of self as the main character. Has a nanny. G4 told the researcher about her mother's wedding in the context of these stories before she told any other adult in the pre-primary. The day after this story, she told about the wedding for news. Was she testing for a reaction through her stories? Did she realise that such "news" would be different in such a communicative context and that she might be breaching the rules of the context of the classroom? Again, a confident storyteller who knew what she wanted to say and would not be pushed to tell more if she saw no need.	theme, adult prompts, structure, function	This was a short tightly structured story that occurred over two stanzas. There was a one line abstract that gave the main message of the story. The follow up stanza was just that - a "follow up" of details pertaining to her movements as a consequence of the main event. Episodic in structure. Cohesion maintained through conjunctions and reference. All narrative processes in evidence.	tell of an event to come/testing for reaction?	Her mum's wedding/ her movements as a result	0:55

Table 13: G4's storytelling attempts and the raw results of analysis.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G4-6-29	C: I'm going to my nanny's when I've finished school. R: Today? C: (nods yes). Um and my nanny's got some swings. R: Mmm. C: My brother keeps playing with them but. R: Does he? Have you got a big brother or a little brother? C: It's a baby.	yes	predictive/ conversational	supportive	This story was akin to a conversation. The requests for clarification were genuine as the listener interpreted the meaning and confirmed this with G4. Child dominated in this adult assisted storytelling context.	yes	Although this was a telling of an experience to come, it was obvious that she had been to Nanny's before as she drew on the experiences of the past to predict what would happen. Therefore, showed an ability to use the experiences of the past to predict the future. Given that, going to Nanny's after school appeared to be "special" enough to mention today. Possibly has a baby brother. Confident and will not be pushed to give more of her story if she didn't feel it was necessary. Complex story despite its brevity indicative of experience in storytelling/being told stories. Presentation of self through story.	adult prompts, theme, structure, function, cohesive devices	This was a two stanza story that developed from the abstract and then gave an example of one event that could happen in this place. The abstract set the scene and the following stanza comprised of initiating event and attempt. Once again, there was a strong presentation of self as a character. A variety of conjunctions used with placement of one indicating the breach of canonicity. All narrative processes in evidence via syntactic and intonation markers.	tell of an event to come but with a flavour of retelling the past	going to nanny's	0:25
G4-7-03	(not transcribed as was too quiet to decipher)	no	Self recorded in the researcher's absence from the room. Was very quiet and so difficult to decipher from the tape.			yes	She attempted the story but possibly relied on the adult to give direction re the mechanics of recording. She didn't realise that she needed to speak into the recorder etc. Confident enough to try a story.					0:10
G4-8-03	C: I'm going to my nanny's tomorrow. And then I'm coming I'm sleeping at my nanny's tomorrow. And I'm going home but I'm playing with the girls first. That's the end.	yes	predictive/ conversational	minimal	The adult helped her to put the recorder on and then left the scene. This story was produced once the other children had left her alone also. She seemed to want to be alone when telling this story about herself. Self recorded.	yes	There was a strong focus of self and presentation of self through this story. She waited until everyone had left the scene before telling her story for this imagined listener. A short, to the point story that was confidently told. This girl presented as a storyteller who liked to tell stories about herself. This was her second attempt with this context and was more successful this time. She has also told many stories about her nanny - this lady seemed to be a large part of her life.	structure, theme, function	One stanza tightly structured episodic story with initiating event, attempt and consequence. Used temporal and causal conjunctions to maintain sequencing together with referent "I" to maintain cohesion and emphasis on self. The temporal conjunctions indicated the canonicity while the causal conjunction indicated the breach of canonicity. Intentionality was also evidenced.	present herself and a plan of an experience	going to nanny's	0:15

Results and Discussion

G4 was chosen as an exemplar participant for she presented as a confident, prolific storyteller who used the language of her stories to convey information about herself and successfully establish a relationship with her new communicative partner. She made eight attempts at telling stories, across all three taped storytelling contexts that were offered, telling seven stories. Her one unsuccessful story was her first attempt in the “self recorded” context. G4 presented as a person who knew what she wanted to say and how to say it, requiring at times only a minimal level of adult verbal input to say it.

G4’s teacher was not surprised with this level of confidence that G4 portrayed:

R 93 *And G4 was very confident too.*

T 94 *Mmm, not surprised with those, not surprised at all.*

G4’s mother commented that G4 was “*not shy*” (G4, 11). G4’s mother aptly summarised G4’s approach to and behaviour during tasks with:

She knows what she wants and she gets it basically she just she goes out to do she gets what she goes out to do all the time. Sometimes she might lose track of it occasionally and get sidetracked but she knows (G4, 119-120).

At the same time, G4 would not be forced to comply or do more in a task if she felt that the task was completed. This was demonstrated when she did not fully comply with the adult’s request for more of a story about her grandfather’s motorbike purchase in G4-1-21:

- R 92 *(Tells mother of how G4 would not be pushed beyond what she felt was the story to tell more.)*
 93 *Is she like that, when she's done she's done?*
- M 94 *Yeah you can't get much out of her.*

Therefore, the stories were accurate in their portrayal of G4's overall approach to tasks.

The language that G4 used in her stories also demonstrated that storytelling and book reading were part of her out-of-school ways of using language. She employed some booklike language structures in her stories. For example, her story in G4-5-28 was episodic in the way language was structured and her story in G4-6-29 employed all narrative processes within a relatively short story. She demonstrated an ability to be flexible in her use of language structure in accordance with the function and meaning of her communication. For example, the function of telling the story in G4-2-22 seemed to be to inform the researcher about an experience. Hence, she employed an informative language structure in this story rather than an episodic structure. In addition, G4 was able to use her language to intertwine events of the past with the events of the future. She was not restricted to talking of the here-and-now as B2 was. This was evidence of good verbal language skills. G4's mother confirmed these observations. She was a prolific storyteller at home: "*Yeah she does tell a lot of stories whether or not they're true I'm not sure*" (G4, 2). She often engaged in storytelling using her dolls as characters:

- M 37 *Always running around screaming and yelling and playing with the dolls and she'll sit in the bath with the dolls and she'll be in there for an hour or so and she chats away with her dolls and does the voices with the dolls and plays with them.*
 38 *She's always been like that.*
 39 *Never really having any other kids to play with until we moved in with her sister and her mother her sister's mother.*

She also revealed that G4 was read to often:

- R 40 *And is she have you read to her a lot or something that she's like that?*
- M 41 *We read to her um she used to get a story every night before she went to bed just those little \$2 cocky books that you get at the supermarket.*
 42 *We used to read them to her all the time.*
 43 *Some of them she could sit there and tell you the story of the book herself she's had it that many times.*

G4's stories revealed a relaxed, informal communicative style in her language. All of her stories were conversational and she employed some informal language within them. For example, she used the word "kid" in G4-1-21 and "movies" in G4-2-22. Possibly, G4's communicative contexts out-of-school were largely informal, being mainly with family members. G4's mother confirmed this. Her mother is currently not working. When she did, G4 was cared for by her mother's sister rather than in a daycare: "*She used to go to my sister when I was working full time* (G4, 80). G4 visited her maternal grandparents "*pretty much every weekend*" (G4, 14) and was currently living in a house with her half sister and her mother (G4, 39). Therefore, G4 had a range of out-of-school communicative partners of various ages in informal contexts.

In the course of the interview, G4's mother revealed a complex family situation:

- R 18 *And a brother?*
 19 *Has she got a brother or a sister or something?*
- M 20 *It's her cousin.*
 21 *I've got a little nephew who is only about six months old.*
- R 22 *Well she said her brother keeps playing with them.*
 23 *And a sister or a cousin?*
- M 24 *She has a sister A, a half sister.*
 29 *Never really having any other kids to play with until we moved in with*

55 *her sister and her mother her sister's mother.*
Yes in the house at the moment there's me and G4 and (fiance) and
G4's half sister and her mother.

G4 alluded to this in her stories. In G4-1-21, G4 mentioned her half sister. In G4-6-29, G4 talked of her “baby” brother. It eventuated that this was her cousin. In G4-4-25 and G4-5-28, G4 revealed that her mother was to be married soon. Her mother confirmed that this was to happen soon. It was interesting to note that in this context of a private school, G4 seemed to realise that the topic of a mother marrying was possibly a sensitive issue. She told of this upcoming event in the relative safety of a story in which “fantasy” was often allowed. However, she was heard presenting this news as part of her “show and tell” a day later. Following this, she spoke of this topic to the teacher. Therefore, G4 seemed to be looking for acceptance of the topic in each context in which she raised it. Once she found acceptance in the storytelling context, she gradually moved the topic out of the realm of fantasy and into the realm of reality.

Therefore, as with B2, G3 and B4, analysis of G4's stories was successful in revealing accurate information about G4's sociocultural background. In addition, the stories served as a springboard by which to discover more information and, subsequently, foster a better relationship between the mother and the school. As with B4's mother, this aspect was particularly important for G4's mother. While B4's mother was struggling with coming to terms with the differences she encountered in a new education system, G4's mother was struggling to find acceptance in the school system overall because of her domestic situation.

Exemplar Participant Five: B8

The Stories

Overleaf is Table 14 that presents B8's storytelling attempts and the raw results of the analysis. Following this, is a discussion that compares the information collected from B8's stories with the information collected through an interview with his mother and father.

Table 14: B8's storytelling attempts and the raw results of analysis.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
B8-1-22	R: What happened in Toy Story? C: We saw Toy Story. R: You saw Toy Story? C: At the cinema. R: Did you? C: But it wasn't on the t on the tv and that side. And it was dark on it. C2: I saw Toy Story too.(What follows is a general discussion about movies and a story from G4 which then B8 interrupts.) C: When we were and watched Toy Story we watched Toy Story I. R: You watched Toy Story I? Did you watch it on a video at home or did you go to the cinema? C: Cinema.	yes	experienced/ conversational	supportive	This was a story told in the adult assisted storytelling context and part of the conversation of stories around him. B8 interrupted someone else's story when he sensed that person had finished. He seemed to need the support not just of the adult/main listener but the overall group around him to produce the story. During the actual story, the adult made restatements and requests for clarification to keep the "conversation" going and to clarify meaning.	yes	B8 told his story as part of a group. This might reflect his communicative practices in other contexts. This initiating within group situations was also observed in the pre-primary environment. The family were characters within this story. This might reflect how important this group is to B8. In addition, his "group" of usual communication might be mainly his family. Also, he remembered seeing Toy Story 1 - screened some time ago. This theme together with the formal use of the word "cinema" supported the notion that this event possibly did not happen often.	theme, appropriation, cohesive devices, narrative processes, function	This was a one stanza story that comprised of an introduction/setting, three lines devoted to stressing the breach of canonicity via complication and attempt sequence and an afterthought coda stuck on a few minutes later when he heard someone else talking about Toy Story. Used "we" as his personal referent a lot. Breach of canonicity the crux of the story as he used up much space in the story to convey this.	relate an experience/ manage social relationships (to be part of the group)	going to the movies	0:25 (told over two parts)
B8-2-22	(The previous child's "story" is about pools.) C: We mum got a little pool for us. R: Your mum bought a little pool for you. Oh, when did she buy a little pool for you? C: For Christmas she did. R: And who goes in the little pool C: Eh? R: Who goes in the little pool? C: All of us did. R: Does A go in it? C: And M and J. R: And your friend J? C: No, only my M my brothers M and J. R: Oh.	yes	experienced/ conversational	supportive	B8 again used the group to provide the impetus for his story in this adult assisted storytelling context. He kept the control because he initiated and ended the story himself when he wanted to.	yes	This story was about a family event. The family has been mentioned in the previous story. This together with the previous story was building up a picture of a boy for whom family played a large role and possibly provided the main communicative contexts. Note that only his family went in the pool. He seemed surprised when the adult mentioned the possibility of friends going in. Finally, for him, when part of a group, it seemed quite normal to interrupt others to get your turn.	theme, appropriation, adult prompts, function	Simple, informative story with one stanza with initiating event and attempt (as directed by adult questioning) of sorts. This story was vague re the presence of clear canonicity and breach of it. There was minimal use of cohesive devices except for the referent "us" to indicate the family and the belonging to and definition of that grouping.	relate an experience/ manage social relationships (to be part of the group)	getting a pool/the family	0:40

Results and Discussion

B8's approach to the task of storytelling was the reason he was chosen as an exemplar participant. Such an approach signalled a possible unwillingness to communicate as an individual. B8 initially refused to talk with the researcher on a one-to-one basis with or without the presence of the tape recorder. Eventually, he told stories in the "adult assisted" (taped) storytelling context. What was interesting though was he did not tell his stories as an individual nor in a collaborative manner with other participants. He told them in response to what others said in the group, interrupting the speaker, rather than in direct response to what the adult said. In this way, he had control of his contribution and when it happened. In the process, he was not singled out as an individual to "perform" for the tape recorder. Thus, B8 told his stories in the "safe" environment of the group.

B8's approach to oral language tasks was the dominant topic of discussion in the interview that included both of his parents:

M 29 *He's very embarrassed to get up and speak.*

30 *To get up for news.*

31 *News worries him.*

32 *Newstime worries him.*

R 33 *He worries about it the night before?*

M 34 *Well he keeps saying "oh is it library day today?" cause his news day is on library day.*

35 *"Yeah, it's library day today".*

36 *"Oh, no".*

37 *I'm thinking "oh gosh" it can't be that much of an issue.*

38 *He doesn't like getting up.*

39 *He started performing he started performing someone who'll get up.*

40 *And yet if you watch him when he sings when everybody's singing as a group, he's focussing, he's fantastic.*

B8's approach to the task of storytelling accurately reflected his approach to oral language tasks overall. B8 apparently worried even about telling news in front of the class. Yet, when part of a group, he seemed to relax because, according to his mother, he wasn't being watched. B8's mother likened his behaviour as being similar in nature to two of his brothers:

"My second's like that, isn't he? But (eldest son's name) was the same" (B8, 44, 158).

She felt that the problem was that *"he's not confident in a crowd"* (B8, 168). However, she did also say that B8 was *"a late talker"* (B8, 71). She wondered if this had contributed in some way to the development of his low level of confidence when talking in front of others.

The discussion of B8's stories in this way allowed B8's mother to express her concern about B8's behaviour in such tasks. She recognised that it had the potential to disadvantage him in the classroom. For example:

The only thing I find that it's probably going to be a problem is that when they need to ask a question he's not going to get up and ask a question (B8, 170).

It was important for a teacher to discover this aspect of B8's language as well as to know of the mother's concern. B8's stories, as told in the classroom, allowed for both of these aspects of B8's sociocultural background to be revealed. This information would then be useful in the context of planning for B8's learning and interactions in the classroom.

The analysis of B8's stories, albeit only two of them, also revealed some other information about his sociocultural background. In both of his stories, B8 spoke of his family. It seemed that his family constituted most of his out-of-school interactive partners. For example, in B8-2-22, he expressed surprise when his listener queried if a friend had gone into the pool making it clear that only his siblings went in and that this was usual. Subsequently, B8's stories revealed a view of his place in the world as being not only part of a group, but that group being mostly his family. B8's mother confirmed this information about the role that the family played in B8's life:

- M 118 *I think it's because we don't have a lot of people over because we have four kids ourselves.*
- R 119 *Yes, they've got playmates within the family haven't they?*
- M 120 *And they've got used to each other and they play really nice together.*
121 *And I suppose we don't tend to feel like you need to have too many at home because*
- R 122 *They've already got.*
- M 123 *And they never ask really.*
124 *They don't very often ask to bring somebody home because.*
125 *It isn't good for them I suppose cause they don't learn to make friends.*
- R 126 *Oh well he makes friends over here though doesn't he?*
- M 127 *Yeah he's got friends in the classroom.*
128 *But you find that he's more sort of like he can sit down and just sit down and be quiet you know or relax.*
129 *Or he likes to come home after school and he'll lie on the lounge and just relax and do nothing and that's what he likes to do.*
130 *But when you have kids over you've got to keep them entertained.*
- R 131 *Yeah so he just wants to veg out (all laugh).*
- M 132 *He says "I've been at school all day. I don't want to do that."*

She allowed B8 to have friends over to play but he didn't tend to play with them unless directed by her to do so. In contrast, B8 played well with his siblings. As a result, B8

and his siblings didn't have playmates over often for they had each other. The mother encouraged this "family life". It was interesting to note that this was the only interview of the parents of the exemplar participants in which both parents attended. This confirmed the strong role of family and family support in B8's life.

In addition, it seemed that the family did not go out very often. B8 used the formal word "cinema" in B8-1-22 and told of seeing "Toy Story 1" which was screened at the cinemas some time ago. In conversation with the mother, it was revealed that B8's family "*don't have a lot of toys*" (B8, 105). They seemed to use the extended family context to provide much of the family activity. For example, B8's mother told of when some extended family visited their home. She was approving of the relationship that B8 subsequently developed with a male relative at the time:

R 140 *Do you have extended family (here)?*

M 141 *Yeah, oh he loves my mum and my dad.*

142 *We just had an aunty come from X and uncle come from X.*

143 *And he'll cling to this uncle.*

144 *Just loved the uncle.*

145 *Stood by him, sat by him wherever he went.*

146 *Followed him he hugged him, he loved him, it was just beautiful.*

This reinforced the mother's preference for her children to engage in "family life" outside of school rather than pursue school friendships.

Such knowledge about B8's sociocultural background would be useful for the teacher to know. B8's mother said "*he does love coming to school*" (B8, 139) yet felt "*safe at home*" (B8, 54). It was important to actively build some bridges for this boy between his home and school environments particularly in light of his reluctance to talk and

behave as an individual in the school context. It would be necessary to work with his parents on this. B8's stories as told in the classroom have allowed for the uncovering of this information as well as the beginnings of building those home to school bridges. It has "opened the door" for B8 to enter the world of the classroom and has allowed the teacher to take this participant from where he was at and facilitate his learning from this point onwards.

Exemplar Participant Six: G5

The Stories

Overleaf is Table 15 that presents G5's storytelling attempts and the raw results of the analysis. Following this, is a discussion that compares the information collected from G5's stories with the information collected through an interview with her mother.

Table 15: G5's storytelling attempts and the raw results of analysis.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G5-4-21	C: My nana hurt my hand. R: Your nana hurt your hand. C: (nods no). R: Your nana what then? C: My nana hurt <u>HER</u> hand. R: Hurt her hand. How? C: From the garden. R: Did something bite her? C: No. R: What happened? C: When she was when she was digging in the garden. R: Mmm. C: With her () she just hurt it. R: She just hurt her hand when she was digging in the garden. Oh. Is she alright? C: Her hand is better. R: Her hand is what? C: Her hand is better. R: It's better now. Did she have to go to the doctor's or anything? C: She went to the hospital. R: Oh.	yes	experienced/ conversational	supportive	G5 had volunteered this story in this adult assisted storytelling context and was keen to have it understood. She used the adult's utterances to link them up with hers in a collaborative story. Sometimes the adult asked for clarification. Interestingly, G5 attempted self recording later but only said her name. Did she really prefer an audience for her storytelling and rely on audience participation to do so?	yes	The story revealed information re family structure and important events. A degree of adult support needed and wanted - did she like and usually have an audience for her storytelling? Rambling on the surface but possessed a consistent internal structure of often placing consequence before the initiating events etc. Was this the way to grab the audience's attention? Was her main aim of storytelling to entertain?	theme, structure, narrative processes, adult prompts, function	The story began with an introduction "abstract" of the story. Two stanzas then expanded on this. First stanza presented initiating event and consequence. Second stanza presented a consequence and attempt (in that order) in response to event in stanza one. Intentionality was not clearly noted. Other narrative processes were in evidence. Each stanza introduced the "mini event" with supporting statements. Seemed rambling on surface like other stories she told but had a structure.	relate an experience/ organise knowledge	close relative hurting her hand (has included talk about her hand and another close relative in previous stories today)	0:45
G5-5-24	(not transcribed as said her name only and then turned the recorder off)	no	First try at the self recorded with adult assistance. Only said her name.			yes	G5 possibly liked an audience for her storytelling. G5 might have felt that this context did not provide such an audience.					0:10
G5-6-28	R: What did you do on the weekend? C: My mum took me to the zoo. R: To the? C: To the zoo. R: To the zoo. What happened over there? C: I saw big monkeys. R: Oh. C: And I um my mum has to stay () cause my big sister has to go to the toilet. R: Yeah. C: And my sister and my other sisters but but about my sister. She she she be at the she went to the pictures. R: She went to the pictures? C: Yeah. R: Did you go too? C: Yeah. R: Mmm. What did you see? C: The anzas. R: The anzas. Is that what you call it? C:(smiles yes). R: That sounds interesting.	yes	experienced/ conversational	supportive	This was told in the self recorded with adult assistance context. G5 was very reticent to talk at first. She took a long time and worked through restarts and retractions to tell this story. She really needed support but not direction as she seemed to know what she wanted to talk about. She just seemed to need that assurance that someone would listen and help if necessary.	yes	The story told us that she went out with her mother and sisters and enjoyed such outings. Liked to entertain through her stories and looked for listener reactions. Stories tended to be "rambling" on the surface. But theme was developed over the stanzas as they were connected by the last line of the previous stanza and/or character.	adult prompts, structure, theme, function	Again, this was a story that on the surface seemed underdeveloped and like a "heap". However, it was joined together by the overall theme and the connection between the last line of the previous stanza and the characters portrayed throughout. Her emphasis seemed to be to portray characters rather than action in her stories. There were two stanzas. Stanza one was about the zoo and contained an initiating event, attempt and consequence (with an initiating event and consequence within this). Stanza two comprised of an initiating event and two lines of attempts as elicited by the adult questioning. Intentionality and perspective clear as this was necessary to entertain in a story. Canonicity and breach of it seemed not as clear. Cohesion achieved through conjunctions and references.	relate an experience/to entertain	going out with her mother and her sisters	1:20
G5-7-03	(not transcribed as said her name only and then turned the recorder off)	no	This was an attempt at self recording. G5 said only her name.			yes	This child possibly preferred to have an active listener to entertain to tell her stories. Found this context not to her liking in terms of communicative contexts.					0:10

Results and Discussion

Like G4, G5 was also a prolific storyteller making seven attempts that resulted in five stories being told. Although she attempted all taped storytelling contexts, G5 was successful in telling stories only in the "adult assisted" and "self recorded with adult assistance" contexts. On one occasion, she told three stories in one day. The way G5 used language in her stories in terms of style and structure of her stories was notably different to many of her peers and resulted in her choice as the final exemplar participant.

G5 possibly told stories to entertain a listener about her experiences, using the language structure and function to do so. On initial perusal, it appeared that G5's stories rambled from one unrelated topic to the next. Closer analysis revealed a structure in her stories that differed from that employed by most of the other participants in their stories.

Although G5 structured her stories slightly differently from story to story, she maintained a consistency in function and meaning. G5 used her language structure in her stories to relate her experiences, sometimes embellishing on them so as to enter a fantasy world with the listener. What was interesting to note was that she was unsuccessful in the "self recorded" storytelling context that did not have a listener present.

G5's mother revealed that the interactive contexts at home seemed to encourage this verbose, rambly, storytelling in G5. This was a style of storytelling that allowed the storyteller to use language to "keep the floor" yet maintain the listener's attention. G5 had two elder sisters and a younger brother:

M 2 *Just under two years, 18 months I think.*

R 3 *And you've got other children too?*

M 4 *(Gives ages of other two children.)*

5 *(Gives grades of other two children.)*

R 6 *And the other two are boys or girls.*

M 7 *Yep, two girls.*

R 8 *So, he's the only boy.*

It seemed that G5 had to compete with others to get her turn. Once she got it however, she liked to keep it and she did this by rambling on from one topic to the next without giving the listener a chance to take the floor. She also seemed to get a lot of practice at accomplishing this. However, at all times, she had to be entertaining in her talk or she would lose the attention of her listeners and so her turn. For example:

I think she gets a lot of that too because of her two sisters you know when we are at home we talk about different things like what's happened at school, what one did at school and cause they're two different ages then you've got her age and then they ask G5 what she did and G5 will go on and on and then "yes, G5 alright, alright" and then she goes "and and right did you know" and then they go "OK, G5 watch tv now." (G5, 14).

Also, G5's father worked away and returned home every weekend:

R 72 *So your husband works up in (names place)?*

M 73 *Yeah he comes back on Saturdays.*

74 *Saturdays he comes back.*

G5 "likes talking" (G5, 15) at home. For example, "she'll get on the phone to her father and she'll just rattle on for ages" (G5, 142).

G5 enjoyed entertaining others through her talk and was capable of utilising structure to do so. In G5-2-21 and G5-4-21, she placed the consequence of the story first to catch the listener's attention. The listener then had to continue to listen in order to discover the event that resulted in this consequence. In G5-3-21 and G5-6-28, G5 linked the stanzas and made the story cohesive by relating, in terms of topic, the last line of the previous stanza with the first line of the succeeding stanza. This technique connected these seemingly rambling, unconnected stories and kept the interest of her listener as well as enabled her to keep the floor.

G5 also manipulated the content slightly, making it more entertaining by, at times, entering a fantasy world. For example, in G5-1-18, she told of going to the movies by herself when, in reality, she went with her sisters:

Yeah that was with her two sisters but, without me see, she thinks she's going by herself so that when she goes with her two sisters, that's by herself (G5, 31).

Earlier in the interview, G5's mother aptly summarised G5's communication style with:

She likes talking. She likes listening too if it's interesting. If it's not interesting, she turns it around to make it interesting for herself (G5, 15-17).

This was demonstrated in her stories. G5 made the task of telling stories interesting for herself, and her listener, by manipulating a combination of language structure, content and function.

G5 aimed to entertain and her stories reflected this. To entertain, she wanted a listener present. G5 was used to having a listener at home and actively sought storytelling

interactions in the classroom in which a listener was present. She attempted the "self recorded" context but did not enjoy it, not getting feedback from a listener in this context. She initially did not seem to like the "self recorded with adult assistance" context also with her first attempt being unsuccessful. However, she then told a story in this context once she realised that she could still obtain that input from an active listener during the interaction in the development of her story.

Initially, this need of G5's for listener input during the interactions to develop her stories was thought to be a reflection of a low level of confidence in verbal language tasks. However, G5's mother negated this notion. G5 had had many opportunities in which to communicate with people outside of the family:

R 78 *So G5 did she go to kindy over here too?*

M 79 *Yeah, she went with Mrs G last year.*

R 80 *And before that she was at home?*

M 81 *No, before that she was going to the one at (says place) near the daycare centre thing.*

82 *I used to take her there two days of the week just to give her time with kids and stuff like that cause in Sydney my other two used to go to preschool.*

83 *They call it preschool.*

G4 had attended daycare and four-year-old kindergarten prior to her pre-primary year.

In addition, it seemed that G5 actively sought out listeners for her talk. Her mother described how she would soon find children to play and talk with wherever they went:

Yeah we have other friends but a lot of the time we go away on our own like go down to the beach and you look around and G5's gone to play with other kids. She doesn't like hanging around and you go "G5 come over here" "oh no, I'm just playing with my friends" (G5, 154-155).

G5's communicative style was a part of the family's ways of using language. G5's mother described G5's storytelling and communicative style as being similar to one of her sisters:

Yeah (sister) is like that. (sister) was the same. (sister) is full of stories she can talk for ages and she's another one she remembers things (G5, 114-115).

In addition, G5's mother had a similar communication style as evidenced throughout the interview. Thus, G5's communicative style cannot be discounted in planning for G5's learning and interactions in the classroom. The teacher commented that G5 had "no structure" (teacher interview, 153) in her talk. She in fact used language structures but they were different to that expected and required for the learning of the classroom. G5's different ways of using language needed to be accepted and recognised to maximise her ability to learn. G5's mother reported that G5's sister, who had a similar style of talk as G5, had difficulty in learning to read and write in her junior primary years:

And some of the words she knows what they are but she's too busy on what she thinks the story is you know but now she's actually starting to get into reading and she's doing really well she's come a long way with her reading (G5, 134).

Therefore, G5's stories have successfully highlighted an aspect of G5's sociocultural background that is vital for teachers to know and take into account when planning for her learning in the classroom.

G5's stories also revealed other aspects of her sociocultural background. Her stories provided much information related to G5's past experiences and interests. For example, she had been to the zoo with her sisters (G5-6-28), had been somewhere on the train

(G5-3-21) and had been to a "birdpark" (G5-3-21). G5's mother confirmed these experiences as taking place:

R 19 *Did she actually go to the birdpark one day?*

M 20 *Yeah, last year they had a kindy outing.*

21 *You know the last thing.*

22 *And we went to the birdpark and of course then, like before when we went there, ages before, they didn't have kangaroos running around they only had them in the cage in the areas.*

R 30 *In that same story she also told me about going to a movie by herself to see a dinosaur.*

M 31 *Yeah that was with her two sisters but, without me see, she thinks she's going by herself so that when she goes with her two sisters, that's by herself.*

R 60 *No, she's going in a train somewhere.*

M 61 *It might have been the time I took her on a train we went to (names place) to see Disney on Ice.*

62 *And I took her on the train and I had my three girls (son) stayed home with his dad he's too little and I took another two girls there was five of them yeah and we went on the train.*

63 *She was two.*

68 *Probably that would have been the cause when you're going on the train early in the morning and all the sun hits the window and the colours change.*

R 69 *(Retells story about the zoo.)*

M 70 *Yeah we went to the zoo that was just before Christmas last year we went to zoo.*

71 *I took we went up for the day to stay up there with their dad in (names place) and he was working we took them to the zoo for the day when we went up there and that was really good.*

The content of her stories also indicated the existence of and contact with family members such as grandparents, sisters and a father. G5's mother confirmed and provided some additional information on G5' family background:

- R 46 *You're Maori? So they're still in New Zealand?*
- M 47 *His mum and dad are still alive, my parents have died years ago.*
 48 *But I'm a Maori but dad is part Cook Island from (says name of island).*
 49 *He's part (name of island) and part Tahitian so they've got the three in there and plus European.*
- R 87 *So how long have you been in (place) then?*
- M 88 *Um, three years this will be our third year.*
- R 89 *So she was born in Sydney?*
- M 90 *I got here she had just turned one.*
- R 91 *So you moved over for his work then.*
- M 92 *Yeah for his job they it was when they started building the new X he moved up to that one and then when they did the Y he's all over the place now.*
 142 *She'll get on the phone to her father and she'll just rattle on for ages "I did this at school and we did this and did you know" and she'll tell him about what one of the kids at school did.*

G5's family originated from New Zealand having then migrated to Sydney and then to their current location three years ago (G5, 88). G5's paternal grandparents were still in New Zealand (G5, 47-49) but G5 had contact with them over the telephone. Her father worked away, returning home for the weekends (G5, 74) but G5 also had regular contact with him during the week by telephone (G5, 142). The family did not have many friends with whom they socialise with preferring to engage in family activities such as going to the beach (G5, 154).

Therefore, the analysis of G5's stories successfully revealed important information about G5's sociocultural background. The discussion of her stories with G5's mother allowed this information be enriched and expanded upon as well as negated. This information would be useful for teachers to know in planning for G5's learning in the classroom.

The Exemplar Participants

In summary, the focus on the exemplar participants has shown how the analysis of their stories was successful in revealing accurate information about these participants' sociocultural backgrounds. Such information was important for the teacher trying to plan for these participants' learning in the classroom. The focus on these six participants also showed how the stories themselves could be used to assist a teacher in forming fruitful relationships with students' parents. These relationships in turn could provide the teachers with more information about the students' sociocultural backgrounds as well as foster strong home-school links.

These exemplar participants were chosen because their stories were notable for their apparent ability to reveal much information about their sociocultural backgrounds. The remaining students also told stories that, on analysis, revealed something about their sociocultural backgrounds. The teacher was interviewed in a bid to determine the accuracy of this information.

The Case

The interview with the teacher took place early in Term II (see Appendix C). The teacher had had time in which to get to know the participants in the case and their sociocultural backgrounds that they each brought to the classroom. Therefore, she was considered to be an appropriate source of information to verify for the case in its entirety the information about the participants' sociocultural backgrounds, as collected from their stories. Due to restrictions on the teacher's time, not all participants were

discussed in the interview. However, some clear patterns emerged strengthening the position of participants' stories in accurately revealing information about their sociocultural backgrounds.

For some participants, the teacher was able to confirm specific information that was revealed in their stories. For example, she confirmed some of the family details for B11, B3, B12:

- T 96 *B3 is in (names country) all this term with his grandparents.*
 97 *You see, he doesn't live with his parents.*
- R 98 *(Relayed the story by B3, B11, and B12 about their fathers. Not any of these boys actually live with their fathers but do see their fathers regularly.)*
- T 99 *(re B12) Mum and Dad there are very good in that they share a lot of what the kids do whereas I don't think B3's quite getting that.*

She did the same for G7:

- R 105 *And G7's were very much talking about grandma and pets.*
- T 106 *Parents there are separated too.*
 107 *(Agrees that G7 spends lots of time with grandmother.)*
 108 *Mum has difficulty supporting the child (gives some examples).*

She confirmed the confident nature of the storytelling style of G4, B11 and B12:

- R 84 *B11?*
- T 85 *He's gorgeous.*
- R 86 *His stories were very booklike in structure and very episodic.*
 87 *He's just so confident and it all came through in his stories.*
- T 88 *Mmm (agrees).*

- R 89 *And little B12, very confident, very booklike.*
- T 90 *You see both of those have older brothers and sisters.*
- R 91 *B12 showed me that he could change his language with each context (relates the story that he had with G4 at the table).*
- T 92 *Very independent boy, yep.*
- R 93 *And G4 was very confident too.*
- T 94 *Mmm, not surprised with those, not surprised at all.*

She also confirmed that both B7 (teacher interview, 2-10) and B13 (teacher interview, 13-24) were indeed experiencing the speech and language difficulties that were noted in their stories:

- R 1 *(R and T start to talk about B7 and how short his stories were.)*
- T 2 *He tends to use words rather than a sentence structure, doesn't he?*
- R 3 *He was one who really needed an adult to help him.*
- T 4 *He's going to (speech therapy) once a week.*
5 *I think for another couple of weeks.*
- R 6 *He wants to communicate.*
- T 7 *But he gets so frustrated because it doesn't come out.*
8 *That's when it becomes physical.*
- R 9 *He tried to tell a story by himself and I noticed it wasn't as full as when somebody was with him.*
10 *So, he still needed the help and the questions to get more information out, to get more of a story out.*
11 *He and B13, B13 was a surprise.*
12 *His stories were on the surface seemed simple because his vocabulary is quite poor.*
- T 13 *Mmm, needs (speech therapy) too but with Mum working, can't make it.*
14 *Which is so sad cause she's a Mum who tries to do everything but she does need her job as well.*
- R 15 *He's got some really good skills, some really good sequencing skills.*

- T 16 *Even with his numbers, his colours, you know she does obviously spend a lot of time with him reading and doing all the other things with him.*
 17 *But his speech is really really poor.*
 24 *But it's still not the g is still a d, the s is just missing, there's quite a few letters that I really really.*

The analysis of the stories also revealed some additional information for the teacher.

The analysis of B13's stories revealed some strengths in areas of language use such as story structure and desire to communicate. The teacher intended to take this information to B13's mother in an effort to encourage her to seek speech therapy for B13's articulation and language delays. In another example, the teacher had felt that G5 had "no structure" (teacher interview, 153) in her language. The analysis of her stories revealed that she did use language in a structured way in her stories albeit in a different way to her peers.

The stories also served as a springboard from which emerged more information from the teacher about the participants. For example, the teacher was able to expand on the information revealed in B2's stories in relation to his approach to tasks:

- T 67 *It's not just speech and language, it's gross motor skills too.*
 68 *I have actually got him and it's been hard work I got him actually climbing over an "A" frame, the highest one.*
- R 69 *He doesn't like climbing, does he?*
- T 70 *(Explains how she taught B2 how to climb and the time it took.)*
 71 *By Friday at lunch time, he did fifteen times.*
 72 *Up one and down and his smile was my reward.*
- R 73 *There's a whole history of not taking risks there.*
- T 74 *Yeah. Not anything will he take risks.*
 75 *He'll sit at a table and watch the others before he'll have a go.*

She described him as not being a risk taker. In addition, B5 and B10 both seemed to take some time to warm to the new communicative context of storytelling for some reason. The teacher confirmed this for both of them but provided different explanations for this behaviour. For B5 she said that he had to "*make sure that it's safe*" (teacher interview, 112) before he committed himself in tasks. In contrast, she felt that B10 was like this because he was "*methodical*" (teacher interview, 135) in his approach to tasks and was not allowed to be independent and a risk taker by his mother:

- T 124 *He's babied to a certain degree too (gives an example of this in the pre-primary).*
 125 *Every day, she's (B10's mother) got to check to see if he's ok (gives another example).*
 126 *And then this morning he wasn't going to stay.*
 127 *And I said to him " it's just a shame because we're doing mother's day things and you're going to miss it".*
 128 *Anyway, she came back and she said "oh, he's decided to stay".*
 128 *And I said "oh, I'm really glad".*
 129 *"We are here to look after you".*
 130 *And I've had her before.*
 131 *But the older brother was really a year older.*
- R 132 *That might explain, he was a very careful speaker, very careful with what he said and he would very slowly and*
- T 133 *And almost think about it before he spoke.*
- R 134 *Maybe he's grown up with that the need to think, think before you speak.*
- T 135 *Methodical, yes.*
 136 *A lot of that I'm trying to get mum to let him have some independence (she gives another example).*

She was also able to provide an explanation for G1's approach to and behaviour in the storytelling tasks. She described G1 as being "*just like a little mummy*" (teacher interview, 192) thus explaining to a degree her controlling behaviour as reflected through her stories.

Therefore, the results of the analysis of the participants' stories, as told in the classroom, were confirmed and expanded upon by the teacher. Overall, the stories contained accurate information about the participants' sociocultural backgrounds. This interview took place in Term II. This was some time after data collection. The teacher had already had some time getting to know the participants. Yet the stories, as collected in Weeks 3 and 4 of Term I seemed to have successfully captured an accurate picture of these participants and their sociocultural backgrounds:

Conclusion

This chapter has focussed on the participants and their sociocultural backgrounds. It has presented the results of comparing the data collected from interviews with the participants' parents and teacher with that information collected from their stories about their sociocultural backgrounds. It has shown that the analysis of the stories revealed accurate information about the participants' sociocultural backgrounds. The stories, and the information that they contained, were also successfully used as a springboard to collect more information about the participants from the parents and the teacher.

Through the discussion of the participants' stories in interview, the teacher's observations were often confirmed. The discussions saw the development of positive relationships with the parents of the exemplar participants. This highlighted the possibility of these stories being used to assist in the development of fruitful home-school relationships.

Thus, the interview data verified and enriched the observations and descriptions of the phenomenon of storytelling in the pre-primary classroom as were presented in Chapter

Four. Chapter Six brings together the results presented here and Chapter Four and so presents a full discussion of the phenomenon of students' storytelling as achieved in this study.

CHAPTER SIX

DISCUSSION OF THE RESEARCH FINDINGS

This chapter discusses the research findings. It brings together the results of the analysis of data presented in Chapters Four and Five and places them in the context of the research questions posed and contemporary research. The chapter begins with the research questions that guided the investigation. Following this, the findings of the study are interpreted and discussed in relation to these questions, and the issues they represent, in the context of contemporary research.

The Research Questions

The primary aim of the study is to explore the potential of collecting and using students' stories as told in the classroom to discover information about the students' sociocultural backgrounds. Three research questions served to guide this investigation. These are:

1. What do the stories students tell in the classroom reveal about those students' sociocultural backgrounds?
2. What tools can be used to analyse students' stories to reveal information about their sociocultural backgrounds?
3. What aspects of the interaction can facilitate the students in their telling of such stories?

To fulfil this aim and address the research questions, this study employed qualitative research methodology within a descriptive case study design. The study took place in an

already operating pre-primary classroom. Students' stories and interview data were collected, transcribed and analysed.

Research Question One

Research question one guided the study in exploring what information is revealed about students' sociocultural backgrounds through the stories they tell in the classroom. The term sociocultural background is used to refer to the ways of using language and associated knowledge, experiences, interests, family information, beliefs, values and views of the world that students bring with them in their "virtual bag" (Dyson and Comber, 1999, July) to the context of the classroom.

This study demonstrated that the stories students tell in the context of an already operating pre-primary classroom can be used to collect information about the students' sociocultural backgrounds. In the study, the analysis of the language used in the stories the participants told revealed information about how the participants used language as developed in out-of-school interactions, as well as much information about their knowledge, views, values, beliefs, interests, family background and experiences. The study expanded on the findings of numerous researchers who also made links with the language used by children in their stories and their ethnic or sociocultural backgrounds. Cazden (1988, p. 20-24), Green (1997, p. 217), John-Steiner and Panofsky (1992, p. 222) and Michaels (1991, p. 322) each took the stories of students and made links with aspects of their ethnic or racial backgrounds. Heath (1983) took the stories of children and made links with their sociocultural backgrounds. In these previous studies, the backgrounds of the children were already known. In this study, the sociocultural

backgrounds of the participants were not known yet were discovered through an analysis of their stories. In addition, the study demonstrated that the stories themselves could be used as a starting point in the development and improvement of home-school links.

Language and Sociocultural Background

In the study much information was revealed about the participants' ways of using language through the analysis of their stories as told in the classroom. The way the participants used language in their stories had developed from past sociocultural interactions. Their language was part of their sociocultural background. The study demonstrated its theoretical positions concerning the development and place of language within an individual's sociocultural background. Language is a sociocultural construct that develops from the numerous interactions in which individuals engage in their lives (Halliday, 1978, p. 1-3; Lankshear, 1997, 11-20; Nelson, 1996, p. 5).

Individuals come to any interaction with unique ways of using language (see also Kress, 1985, p. 50) that reflect this history of sociocultural interactions as encompassed in individuals' sociocultural backgrounds. The interaction of telling stories uses language (Mallan, 1991, p. 5; Wells, 1986, p. 194-195) in ways deemed acceptable by the storyteller (Engel, 1995, p. 16; Heath, 1983; Mallan, p. 61). Stories can be used to discover information about individuals' ways of using language and so, a major aspect of their sociocultural background.

For example, B8 only told stories in the "safety" of the large group. He refused to tell his stories when pressured to do so as an individual in one-to-one contexts. B8's ways

of using language as reflected in his stories had developed from past sociocultural interactions and so was part of the sociocultural background that he brought to the context of the classroom. His parents confirmed that B8's out-of-school interactions were conducted mainly in the context of large family groups. As a result, he was more confident about communicating in such environments rather than as an individual in one-to-one contexts.

B13 also exemplified how the participants' ways of using language and so, an aspect of their sociocultural backgrounds, was accurately discovered through analysing their stories. B13's stories revealed a boy who was having obvious difficulties in his speech and language skills. However, he persevered in his storytelling and remained open to support from the adult listener during the interaction so as to enable his message to be communicated. B13's acceptance of and ability to use such support when communicating was part of his ways of using language. The teacher confirmed that these had developed in out-of-school interactions where such support was available and so was part of the sociocultural background he brought to the interaction of storytelling. In addition, many of the ideas B13 presented in his stories originated from books. This constituted another aspect of B13's ways of using language. The teacher confirmed that B13 often engaged in interactions with written texts in or out of school and so this way of using language had also developed from past sociocultural interactions. All of this information indicated B13's sociocultural background that he brought to the context of the classroom.

Language is a Key

The stories that the participants told contained more information than just that about their ways of using language as developed from their histories of sociocultural interactions. Through the analysis of the language used by the participants in their stories, more information was revealed about their sociocultural backgrounds that included their thoughts, learning, knowledge, ways of behaving, values, beliefs, experiences and family background.

The study once again confirmed and demonstrated its theoretical position concerning the development and place of language within an individual's sociocultural background.

In this study, language was not only seen as developing within and being part of the participants' sociocultural backgrounds, but was also seen as a key to use to unlock other aspects of the participants' sociocultural backgrounds. Language reflected many aspects of participants' sociocultural backgrounds. As individuals use and learn language within sociocultural interactions, they also use and learn the knowledge, ways of behaving, values and beliefs that are embedded within, govern and are governed by the ways of using language (Halliday, 1978, p. 1-3; Lankshear, 1997, p. 11-20).

Therefore, how individuals use language in an interaction must reflect not only their ways of using language as developed from these interactions but also the conglomerate of learning about these other aspects of these interactions that has simultaneously taken place. The language used in telling stories, itself a sociocultural language act, (Engel, 1995, p. 16; Heath, 1983; Wason-Ellam, 1991, p. 9; Wells, 1986, p. 194-195) must reflect this conglomerate of past learning as encompassed in individuals' sociocultural backgrounds.

Thoughts, Language and Sociocultural Background

The study demonstrated the link between individuals' thoughts, ways of using language and their sociocultural backgrounds. Through an analysis of the language used, the stories collected in this study revealed something of the participants' thoughts about their world, how they organised and made sense of their world and their views of their place within that world. This was part of the participants' sociocultural backgrounds.

The findings of the study further supported its theoretical position concerning the development and place of language within the individual's sociocultural background and the ability of it to reflect aspects of the individual's sociocultural background. In the process, it also supported the theories espoused by numerous researchers concerning the relationship between thought and language. Individuals' knowledge about the world develops as a result of using language to interact in the myriad of sociocultural interactions in which individuals engage (Halliday, 1978, p. 1-3; Lankshear, 1997, p. 11-20). Thought and language are inextricably linked (Vygotsky, 1978). As individuals use language in these sociocultural interactions, they simultaneously engage in cognitive processing to make sense of the information about the world embedded within the culture of that interaction (Bakhtin, 1981, in Hoel, 1997, p. 8-10). The way individuals use language enables and reflects the cognitive processing that occurs in the present and past interactions. Telling stories is a language act that engages individuals' cognitive processing in the narrative mode of thinking (Bruner, 1986, p. 97-110). Individuals are able to organise and express their thoughts in and through this narrative mode of thinking by telling stories (Bruner; Nelson, 1996, p. 12). Through the language of the stories they tell, individuals can express their views on the world, who they are

and how they have organised their world (Gudmundsdottir, 1991, p. 207, 209; McCabe, 1997, p. 465) as developed in this narrative mode of thinking.

For example, B2's stories revealed a boy who was reliant on the here-and-now context to stimulate his thoughts and expression of them. For him, his sense of his world was one that concentrated on the present and the factual. He seemed to require the present context to stimulate his thoughts of his world and, subsequently, his organisation and expression of those thoughts. This was part of his sociocultural background that he brought to the classroom as revealed through his use of language in his stories. Unlike B2, B3 was able to use language to talk of events of the past and future in his stories. However, he did not engage in fantasy even when invited to do so in the context of a collaborated story told with two other storytellers who easily incorporated fantasy into their parts of the story. His sense and view of the world, as encompassed in his sociocultural background and expressed through his language, was focussed on real events. He seemed unable to use his language to move beyond this. The language in his stories revealed that B3's world was focussed on the factual. In contrast, B12 and B11, the other two storytellers who collaborated with B3 on one occasion, were able to not only use language to talk of the present, past and future in their stories, but were also able to use language to talk of fantastic, imaginative events. B12 and B11 demonstrated this ability in the story that they collaborated with B3 as well as the stories that they each told individually. Their ways of using language in their stories demonstrated views of the world that went far beyond the immediate context, taking into account the happenings of the past and future. Both B11 and B12 were able to use their "imaginative" world to help the sense making process of their "real" world. All of this

information was part of these boys' sociocultural backgrounds as revealed through their use of language in their stories.

G4, B10 and G2 also revealed something of their views and thoughts of their world, and so an aspect of their sociocultural backgrounds, through their ways of using language in their stories but with a different focus than for the boys mentioned above. Through the language of her stories, G4 revealed her views and thoughts on her mother's impending wedding. In her world, mothers were usually married. Therefore, the possibility of one marrying was exciting and, thus, worthy of telling about in a story. Yet, at the same time, she seemed to recognise that this was a topic that needed to be treated with caution in the world of the classroom. She told of this event firstly in the "safety" of storytelling. Once she experienced "acceptance" of the topic, she then told about it for news and, finally, in conversation with the teacher. This demonstrated that in her view of the world of the classroom, the topic of mothers marrying was unusual and possibly "taboo". These views were part of her sociocultural background unlocked through the way she used language in her stories. B10 and G2 used language to tell of events that included bringing special things from home for news, events in the classroom and so on. Their stories demonstrated, even in a small way, that their view of the world of the classroom was a place where, to belong, students brought things from home to show. According to these students' views of this world, such activities were necessary to allow them entrance into the world of the classroom. This was part of their sociocultural backgrounds as revealed through their language employed in their stories.

For other students in the study, the link between thought, language and sociocultural background was realised in another way. For these students, telling their stories allowed

them to use their language to make sense of the world of the classroom as represented in the storytelling interaction. In this way, the study confirmed that the language used in telling stories is dialogic (Bakhtin, 1981, in, Hoel, 1997, p. 8-10) enabling the interaction between the cognitive self and social self in the narrative mode of thinking (Bruner, 1986, p. 97-110). The study also lent support to the finding of Gallas (1992) and Gillard (1996) who both reported on the use of storytelling by students to assist them make sense of and then find their place in the world of the classroom. However, the study expanded on this work. Through the analysis of the language used in these stories, the students' "virtual bags" (Dyson and Comber, 1999, July) were again opened and even more information was revealed about the students' sociocultural backgrounds.

The approach of some participants to the task of storytelling revealed a part of their sociocultural backgrounds that included a desire and an ability to quickly make sense of and find a place in the new sociocultural interactions and contexts. G6 was absent from the class for the first week of the data collection period. On her first day back in the classroom she told two stories in quick succession in the two different storytelling contexts available at the time. The way she used language in her stories revealed something of her sociocultural background and herself. She made obvious her desire and need to quickly become "one of the team" and find her place in this world of the classroom that had changed slightly in her absence as a result of the storytelling that was happening. In the process, she demonstrated language skills that allowed her to achieve this. Her teacher described her as an organiser and a person who liked to be part of the action. Other participants, such as B11, B12 and G4, were similar in their approach to the task. These participants were present in the classroom for the entire data

collection period. They each told numerous stories and did so confidently. The teacher confirmed that these participants approached other tasks in a similar manner.

In contrast, other participants in this study, such as B5, B2, G3, G7 and B10, took longer to find their place in the interaction of storytelling. They needed more time to use their language to engage in and make sense of new sociocultural interactions. This information was part of the sociocultural background that each of these students brought with them to the classroom.

Other Aspects of Sociocultural Background

The language employed in the participants' stories was the key to unlocking information about other aspects of their sociocultural backgrounds. In the study, through a focus on the language used in the participants' stories, more information was collected concerning the participants' past experiences, knowledge base and family background. Such information further contributed to the growing picture of the participants' sociocultural backgrounds. For example, B3, B11 and B12 in their collaborated story, used their language to tell of their motorbikes and their fathers. This revealed information about their play interests as well as their family backgrounds and the relationships they enjoyed with particular family members. G5 also talked extensively of her family in her stories as well as her out-of-school experiences painting a picture of a person for whom family, together with the experiences that she had with them, was a large part of her world and so her sociocultural background. Many participants, such as B8, G1, B9 and B10, told of going swimming or to the movies through their stories.

This showed that such activities were part of their world in which they lived and so part of their sociocultural backgrounds.

Finally, for some of the participants, the act of telling the stories seemed to allow them to express their thoughts on particularly important experiences in their lives. In the process, these participants revealed even more information from that “virtual bag” (Dyson and Comber, 1999, July) that contained their sociocultural background. B4 was a good case in point. He was a relatively new migrant to Australia. He used the language of his stories to express his thoughts on one of his memorable first experiences in Australia. This was an important aspect of his sociocultural background as confirmed by his mother in interview.

Home-School Links

The analysis of the participants’ stories in this study revealed much information about many aspects of their sociocultural backgrounds that each of the participants brought with them in their “virtual bags” (Dyson and Comber, 1999, July). Through a focus on the language used, the stories were used to discover something of the participants’ language and associated views of the world, knowledge, experiences and thought processes. The language used in the stories enabled the participants to open up their “virtual bags” (Dyson and Comber).

This study also used the stories the participants told in the classroom to discover more information about the participants and begin the process of forging home-school links. Therefore, it lent support to the work of Anstey and Bull (1996, p. 155), Cairney and

Ruge (1998, p. 39) and Hill, Comber, Louden, Rivalland and Reid (1998a, p. 11-14; 1998b, p. 16). The participants' stories and the information they revealed provided a basis for discussions with selected parents and the teacher. As a result, not only was the information confirmed but was also expanded upon. It was felt that relationships had been formed with the parents who were interviewed. New information gained as a result of the interview added to the growing picture of the participants' sociocultural backgrounds and so assisted the development of home-school links.

The Importance of Sociocultural Background

No two participants were found to have the exact same sociocultural background. This study confirmed that the classroom is a place of immense diversity (Elliott, 1999, p. 8-9). Students come to the classroom each with their own views of the world, knowledge, experiences, ways of using language, family background (Hoel, 1997, p. 8). In other words, students come to the classroom each with their unique sociocultural background.

The presence of such diversity has been one of the driving forces for the development and implementation of the *Curriculum Framework* (Curriculum Council, 1998) in schools in Western Australia. This study has shown that teachers can recognise, value and accept the diversity students bring in their knowledge by finding out about students' sociocultural backgrounds through listening to students' stories. The study provided teachers with one method by which they can work towards achieving the requirements of the *Curriculum Framework*.

Research Question Two

Research question two asks what tools can be used to unravel information about students' sociocultural backgrounds from the stories they tell in the classroom. Two aspects of the study contributed to its ability to analyse the language employed in the participants' stories to unravel information about their sociocultural backgrounds.

Numerous texts were identified as stories through the application of a broad definition of story developed from the work of Mallan (1991, p. 5; 1992, p. 300-303).

Accordingly, a student's oral text was judged to be a story if it used language in a conversational or literate style to tell of something the student had seen, heard, read, dreamt, experienced, lived and so on. This allowed for many different stories to be included and ensured a large pool of data for analysis. The story data analysis procedure was then used to analyse many aspects of the language used in these texts identified as stories and much information about the participants' sociocultural backgrounds was collected from their numerous and different stories. The story data analysis procedure was developed in response to the unavailability of a single story analysis procedure that could analyse the language of the stories from many different viewpoints. It was developed specific to this study and brought together many individual tools available in the research in accordance with a framework developed by Mishler (1995, p. 117). It was designed to provide complete descriptions of the variety of stories collected and so reveal information about the participants' sociocultural backgrounds.

In the process of applying these tools and unravelling information about the participants' sociocultural backgrounds from their stories, the study demonstrated that the participants told numerous stories within the context of an already operating pre-

primary classroom. Whenever people come together to make and share meaning, they tend to tell stories (Wells, 1986, p. 195). This was certainly the case in this study. The study confirmed the findings of Paley (1988, 1990) and McLean (1999, July) who also found that similarly aged students tell stories in the context of a pre-primary classroom environment. The findings of this study lent support to Mallan's (1996, 1997) and Gillard's (1996) finding that students of various ages tell stories in a classroom when given the opportunity to do so.

Furthermore, in the absence of visual cues, particular toys to play with or a story to retell, it was found that the participants' stories mostly used language to tell about themselves. In essence, the stories were part of a conversation and were used to tell about experiences of the past, present, future and imagined. As each participant was different, so each participant told different stories that revealed different experiences and different sociocultural backgrounds. The stories that the participants told differed in terms of style, content, structure and function. These differences were allowed for and recognised through the adoption of a broad definition of story and the implementation of a flexible and broad story data analysis procedure.

Storytelling Style

The definition of story used in this study allowed for stories to be told in a conversational or literate style (Mallan, 1992, p. 300-303). The story data analysis procedure found that the participants' stories varied from each other in terms of storytelling style. Both styles of stories were successfully used to discover information about the students' sociocultural backgrounds. The recognition and acceptance of both

styles within the definition of story used in the study increased the likelihood of unravelling as much information as possible about the participants' sociocultural backgrounds that all their stories contained.

The students did not only tell stories that were identified as being traditional stories or "literate" (Mallan, 1992, p. 302-303). In this study, most of the stories that the participants told were part of a conversation with an adult listener. Thus, the stories were told in order to continue this conversation. Despite this departure in style from the "literate" to the "conversational", most of the resultant oral texts in these instances were still judged to be "stories". This added support to Mallan's position that the conversational style of story be recognised as being as much of a "story" as the more traditional, literate ones.

Story Content

The identification and acceptance of differences in the content of the language used in the stories allowed for more information to be discovered about the participants' sociocultural backgrounds through their stories. The identification of many different stories according to language content confirmed the findings of Preece (1987, p. 357) and Heath (1983) as they also identified variety in language content in the stories children told. In addition, Heath linked this variety with the sociocultural backgrounds of the children who told the stories. Here, this variety in story content was used in the process of discovering previously unknown information about students' sociocultural backgrounds. The inclusion of stories that varied in language content was facilitated by the use of a broad definition of story. The story data analysis procedure then analysed

for and used this variety to collect more information about the participants' sociocultural backgrounds.

The definition of story used in this study allowed for variety in language content as stories could be about a number of things and still be stories (Mallan, 1991, p. 5). The story data analysis procedure developed in this study then captured and described this diversity. In one section, the procedure identified numerous "types" of stories that described the general content of the story. For example, the study identified "experienced" stories and "imaginative" stories from the pool of data when the stories used language to tell of events that the storyteller had experienced or imagined respectively. Furthermore, the procedure revealed that the participants told stories that used language to portray different themes. The identification of story themes and the type of story told were some of the aspects of language content in the stories that provided the key to unlocking the participants' sociocultural backgrounds.

The Structure of the Stories

The study demonstrated that through accepting, allowing for and recognising diversity in the students' ways of using language to structure their stories, it was possible to uncover more information about their sociocultural backgrounds. The link was made between the way the participants structured their stories and their sociocultural backgrounds. This lent further support to the work of Preece (1987, p. 357) and Heath (1983) who made similar links. However, this study expanded on previous work for it used the way participants structured the language in their stories to discover previously unknown information about their sociocultural backgrounds.

The identification of the different story structures was enabled through the broad definition of story that allowed for a variety of text types to be included as stories. The story data analysis procedure developed for the study captured this diversity. It identified and described three different structures used by the participants in their stories. In this way, the study further expanded on the work of Preece (1987, p. 357) and Heath (1983) as it provided more description about the differences between the stories in terms of the structure.

The three ways of using language to structure stories identified in this study were "episodic", "informative" and "rambly". The episodic story was associated with the more traditional sense of what constituted story structure. Such stories were structured in a similar fashion to that found in the stories of books and fairytales with a focus on action and events. This was the story structure that was generally accepted in the classroom as a "story". The informative structure in a story, in contrast, focussed on using language to relay information about a character or event rather than portraying action. Finally, the rambly structured story was termed as such as it seemed to ramble from one topic to another. Closer examination, however, revealed a language structure that could be mapped.

The recognition and acceptance of different ways of using language to structure stories allowed for more information to be discovered about the participants' sociocultural backgrounds through their stories. For example, the identification and acceptance of the informative story as a "story" particularly allowed the participants to use their stories to inform the listener about themselves and events of importance to themselves without having to focus on providing action and the like within the story. Such stories contained

a wealth of information about the participants' sociocultural backgrounds. The inclusion of these stories allowed for this information to be uncovered. In addition, the rambling structured stories, when taken on face value, seemed to have no pattern in the way language was structured. However, analysis of their structure revealed that these stories used language in a structured way, albeit markedly different to the episodic structure. These stories were "stories" but in different ways to the traditional "story". For G5, the identification of her language as being structured in a "rambling" way in her stories highlighted differences in her sociocultural background in comparison with the other participants.

Story Function

Finally, the participants in this study told stories for different reasons, to fulfil different functions. The identification and acceptance of such a range of functions allowed for much of the information discovered about the participants' sociocultural backgrounds to be confirmed. It further expanded upon the work of Preece (1987, p. 357) and Heath (1983) as it provided more explanations as to how stories differed from one another. The variety in functions also confirmed the suspicions of Engel (1995, p. 34-57). However, the range of functions identified by Engel was extended in this study to include "relate an experience" as opposed to "organising an experience". In the context of this study, it was felt that the participants' stories that were labelled as such primarily related an experience. As a consequence of telling the story, the experience may have undergone a degree of organisation in their mind as they used their language, through the telling of the story, to organise their thoughts on the experience. However, the main focus of telling the story for the storyteller was to relate the experience. The

identification of such a range of functions was enabled by the story data analysis procedure developed in the context of a broad definition of story that allowed many different stories to be included in the data.

The Definition of "Story" as a Tool

The definition of "story" was one of the tools used to unravel information about the participants' sociocultural backgrounds for it determined what was a story. The definition used in this study allowed for the recognition and acceptance of stories that differed from one another in many ways. It allowed the inclusion of a variety of texts that might not otherwise be considered a "story" in the traditional, literate sense. There was then more chance of capturing the diversity in storytelling amongst the participants and, subsequently, the diversity that existed in their sociocultural backgrounds that those stories reflected. The definition used allowed the participants many opportunities to reveal who they were and from where they had come through their stories (Gudmundsdottir, 1991, p. 207, 209; McCabe, 1997, p. 465). Without the application of this broad definition, it is doubtful that the variety that existed in the participants' storytelling and resultant stories would have been recognised and identified. It is doubtful that the potential of stories to reveal this wealth of information about participants' sociocultural backgrounds would have been realised to the degree that it was.

As a consequence of employing this broad definition of "story", the stories collected from the participants did not only focus on action in the traditional sense. Some stories also informed and/or told of future events as well as present and past events. Some

stories simply related an experience. Although such a broad definition of story was used, this study still identified some of the participants' oral texts as "non stories".

Thus, this study demonstrated that such a broad definition of story could be successfully applied in distinguishing "stories" from "non stories".

The Story Data Analysis Procedure as a Tool

The story data analysis procedure developed for this study fulfilled its purpose. It analysed the language used in the participants' stories to reveal the information they contained about their sociocultural backgrounds. Much information was collected. It also demonstrated that, when used in the context of a broad definition of story, the stories that students tell can be as diverse as their sociocultural backgrounds. The classroom is a place of diversity (Elliott, 1999, p. 8-9).

However, the analytical procedure developed in this study was lengthy and, in parts, complex to use. In its present form, it is not practical for teachers to use in the context of the busy classroom. However, when unravelling the information about the participant's sociocultural background from the story, some aspects of the analytical tool were found to be of more use than other parts.

The identification of the type of story together with an analysis of its content was quick and effective in unravelling information about the participant's sociocultural background. The completion of a structural story map was more involved than the previously mentioned parts of the analysis procedure but it was useful in revealing more information that added to the growing picture of the participant's sociocultural

background. The analysis of story function and identification of instances of appropriation were quick but served to confirm rather than to expand on the information collected through implementation of the previously mentioned parts of the analysis procedure. In contrast, procedures such as the identification of the narrative processes and cohesive devices present in the stories were complex. They did not add greatly to the information collected about the participant's sociocultural background through the implementation of other, easier aspects of the analytical tool.

The story data analysis procedure was also developed to analyse other aspects of the interaction in which the story developed. The implementation of this part of the analysis procedure revealed information that added to the growing picture about the participants' sociocultural backgrounds concerning their behaviours and use of language within the interaction in its entirety. This part of the procedure also addressed research question three.

Research Question Three

Research question three asks what aspects of the interaction can facilitate the students in their telling of their stories. The underlying issue to this question was to attempt to identify ways that teachers can facilitate students' telling of stories in the classroom that possibly contain information about their sociocultural backgrounds. In this study, two aspects of the interaction were analysed. These were the influence of the storytelling context on the resultant story in terms of whether or not a story was told and the influence of the adult's support and verbal encouragement during the interaction. Overall, the study found that the participants showed a strong preference for interactions

in which an adult was able to assist them and collaborate with them during the development of their stories. The study lent support to the positions of Engel (1995) and Nelson (1996) on the importance of children receiving such collaboration to enhance their ability to negotiate the sociocultural nuances of the interaction and so communicate their meaning successfully. Teachers may be confident about providing students with such collaboration to facilitate their development of stories that contain information about their sociocultural backgrounds.

Storytelling Contexts

The participants in the study were provided with mainly three storytelling contexts in which to tell their stories. The participants not only seemed to seek out those storytelling contexts in which the adult listener was present and a participant in the storytelling process, they also utilised such support to tell their stories. When participants sought out storytelling contexts in which a listener was present and participated, they took advantage of and engaged in the “participatory interaction” (Nelson, 1996, p. 5) offered to them through the adult’s input. This aspect of the interaction facilitated the development of their stories.

The participants were relatively new to the sociocultural context of the classroom. They had been attending pre-primary for only two weeks when data collection began. In addition, the task of telling stories represented a new sociocultural interaction for it was a new task to complete within this environment. By choosing to tell their stories in storytelling contexts in which the researcher adult was present and could participate and support them in their storytelling, the participants allowed themselves the opportunity to

collaborate with an “expert” listener in their storytelling. It can be assumed that the participants considered the researcher listener to be “the expert” in storytelling. She had demonstrated that she had the knowledge of the “rules” and behaviours expected during the interaction of telling a story when she established the storytelling contexts with them and provided the instruction to them during their storytelling.

The three storytelling contexts mostly offered were “adult assisted”, “self recorded with adult assistance” and “self recorded”. In the “adult assisted” storytelling context, the adult listener operated the tape recorder as well as providing the participants with verbal support and assistance during their storytelling attempts. In the “self recorded with adult assistance” storytelling context, the participants operated the tape recorder but still received verbal support and assistance from the adult during their storytelling attempts. Unlike the other storytelling contexts, in the “self recorded” storytelling context, the participants received no adult assistance or support in telling their stories (Hall, 1998, p. 87) except for initial assistance in turning on the machine. The results showed that the participants in this study did not show a strong preference for making their storytelling attempts in this last storytelling context. Instead, they showed a preference for making their storytelling attempts in storytelling contexts that offered them verbal assistance and feedback from an adult listener. These were the “adult assisted” and “self recorded with adult assistance” storytelling contexts respectively. The participants as a group not only preferred to make their storytelling attempts in such supported storytelling contexts. They also told relatively more of what could be termed “stories” in such supported storytelling contexts when compared with the “self recorded” storytelling context.

Adult Assistance and Support

When collecting students' stories in the classroom, this study demonstrated the value of providing the students with an active, supportive listener who is willing to collaborate with them and support them during their storytelling. The participants did not need any other "props" to tell their stories. The verbal participation and collaboration from the "expert" interactive partner that the participants received in the "adult assisted" and "self recorded with adult assistance" storytelling contexts provided them with feedback as to how they were going in meeting the sociocultural nuances of the interaction of storytelling. This study lent further support to Engel (1995, p. 212) and Nelson (1996, p. 5) who both believe that children desire and need the support and feedback from "expert" adults who are willing to participate and collaborate with them when interacting in new sociocultural interactions.

In this study, this verbal support was offered to the participants in the form of utterances from the adult listener. On most occasions, the adult listener initially provided the participants with a specific cue to begin their story through the use of a story elicitor such as "tell me a story". The adult then collaborated with the students in the development of their stories through the use of other "specific" and "non-specific" utterances. Both specific and non-specific types of utterances were equally important in the provision of feedback to the storyteller concerning the success of their storytelling. Both types of utterances from the adult assisted the development of the participants' stories as they operated in sustaining the "participatory interaction" (Nelson, 1996, p. 5) that the participants desired and needed in order to successfully tell their stories.

For example, the adult's non-specific utterances, such as fillers and drama markers, provided feedback to the participants that their stories were understood and that the adult listener was still listening. In contrast, the adult used other specific utterances such as requests for extension or clarification or restatements with a questioning tone when the participants' meaning was not understood. On such occasions, the use of these specific utterances by the adult listener provided the feedback to the participants that communication needed repair in order for the stories to continue and be successful in their aim of making and sharing meaning. It may be argued that the willingness of the adult to provide such collaboration contributed to the creation of an environment in which the participants were encouraged to tell their stories. The "participatory interactions" (Nelson, 1996, p. 5) that resulted from this collaboration allowed the participants to feel that their stories, and they, were being accepted by the adult listener. They were then more encouraged to tell the stories they wanted to tell (Gillard, 1996). Thus, they told stories that contained a wealth of information about themselves and their sociocultural backgrounds.

In this study, the more storytelling attempts the participants made in such contexts, the more successful they became in their storytelling. As a consequence of such "practice" as it were, the participants were provided with the feedback and had the opportunity to become "the experts" themselves and, thus, be more confident and competent in interacting in such contexts independently. Storytelling contexts, such as the "self recorded" one, in which such a listener is not present may possibly best be left until the students have had numerous opportunities to collaborate with "the experts" who know the "rules" of the storytelling event.

Other Aspects of the Interaction

In the world of the busy classroom, there is often "not the time" to establish and implement activities such as storytelling by students. However, this study has shown that storytelling by students need not take up a lot of time or extra resources. The participants required minimal time in "training" for the task. The task of telling stories was established as one of the many activities available to the participants during the already established "activity time" and so took up minimal extra time to complete. It may be argued that establishing storytelling as an acceptable "activity" to be completed at a set time encouraged the participants to tell their stories. Teachers wanting to incorporate such an activity in their classrooms could continue to have storytelling available as an activity during similar times. The teacher can then assign him/herself to the storytelling table utilising parent helpers and the teacher aide on the other tables.

In this study, most of the participants were not deterred from their storytelling in the presence and use of the tape recorders. They seemed to enjoy listening to themselves and having the opportunity to operate such machines. The tape recorders used were simple ones with similar models being readily available in the general community.

Paley (1988, 1990) also tape recorded the students' stories and found a similar response in her students.

When the participants told their stories into the tape, they were quick with most being less than a minute long. What was time consuming was the transcription of the stories as they were transcribed later from the tape. However, such transcriptions included the utterances of the adult listener as well as the nonverbal behaviours of the storyteller.

This information was subsequently utilised in the analysis of the stories. Thus, the time spent in transcription was justified for the purposes of this study.

The Power of the Story

The main focus of this study was to investigate if the stories students tell in a classroom can be collected and analysed in a way that reveals information about students' sociocultural backgrounds. This was achieved in this study by using the language of the stories as a key to unlocking the information that the stories contained. Through a focus on the language, much information was revealed about the participants' ways of using language and associated knowledge, views of the world, experiences, values and family background as developed from their past sociocultural interactions.

A broad definition of "story" allowed for many of the participants' oral texts to be accepted and, subsequently analysed, as "stories". In accordance with this definition (Mallan, 1991, p. 5), a "story" in this study could be as simple as relating an experience or as complex as retelling an action book and still be a story. Consequently, this definition catered for the diversity that eventuated between the participants' stories. This meant that as many as possible of the participants' oral texts were assessed as a story and used to capture the information about the participants' sociocultural backgrounds that these oral texts contained.

The analysis procedure developed and used in this study in turn allowed for and recognised this diversity inherent between the stories and defined and described it further. In the process, the analysis procedure contributed to the study's success in using

the language in the stories that the participants told to discover information about their sociocultural backgrounds. Although the analysis procedure itself was complex, it was still successful in uncovering the wealth of information about the participants' sociocultural backgrounds that the stories contained. The procedure analysed the language in the stories from as many different aspects as possible bringing together numerous individual analytical tools. Hence, there was more chance of unravelling the information about the participants' sociocultural backgrounds that the stories contained.

In addition, the flexibility that was inherent within various stages of the analysis procedure particularly allowed for and recognised diversity between the stories that were collected. It was able to highlight differences between the stories in terms of their language content, structure and function. This diversity between the stories was linked with diversity within and between the sociocultural backgrounds of the participants. This flexibility in the analysis procedure increased the chances of unveiling the information about the participants' sociocultural backgrounds that such diverse stories possibly contained. In the process, this added further support to the use of the broad definition of "story", for the successful analysis of the variety of oral texts that were judged as "stories" confirmed them as being "stories" albeit often different to one another.

The study also examined the influence of the storytelling context and the role of the adult verbal support in assisting the development of the story. Aspects of these were found to facilitate the participants in their telling of stories rich in information about their sociocultural backgrounds.

The participants told stories in a number of different storytelling contexts that were available to them. Common to all of these storytelling contexts was an atmosphere of choice that allowed the participants to tell the stories that they wanted to tell. The researcher adult did not provide the participants with a story to retell, toys to play with or printed material to assist or direct their storytelling. Instead, the participants were merely asked to "tell a story". As a result, the participants used their language and so drew upon their own knowledge base as encompassed in their sociocultural backgrounds. Consequently, the resultant stories contained much information about their sociocultural backgrounds.

In all of these storytelling contexts, the researcher adult provided direct or indirect assistance to the participants in their storytelling attempts. She established the storytelling contexts, "trained" the participants in them and provided physical and verbal assistance during most of their storytelling attempts. Such participation and collaboration with the participants assisted them in their storytelling as they negotiated the sociocultural nuances of these interactions. It also helped to establish and maintain an atmosphere of acceptance and recognition of the stories that the participants told. The participants were given further encouragement in telling the stories that they wanted to tell and they remained willing to tell them.

Conclusion

This study successfully collected and used the stories that students told in a pre-primary classroom to discover information about the students' sociocultural backgrounds. The language in the stories was the key used to unlock this information. In the process,

facets of the interaction that facilitated the students in telling such stories were identified. In unravelling the information about the students' sociocultural backgrounds from their stories, the study showed the importance of using a broad definition of story and a flexible and broad analysis procedure that considers the language of the stories from as many different aspects as possible. Only then can the diversity that exists in students' storytelling, and so their sociocultural backgrounds, be recognised.

CHAPTER SEVEN

CONCLUSIONS

The stories the students told through an analysis of the language employed was used to discover information about the students' sociocultural backgrounds, information that was previously unknown. The information that was gathered on analysis of the students' stories included information about students' ways of using language and associated knowledge, past experiences, views of the world, beliefs and family life. Furthermore, this information was unravelled through the implementation of an analysis procedure that considered the language used in the stories from many viewpoints in the context of a broad definition of story. The analysis procedure also highlighted aspects of the interaction that enhanced students' storytelling of such stories. In particular, the study showed that the adult listener had an important role to play in collaborating with the students in the development of the stories.

Applicability to the Classroom

The study has demonstrated that students' stories can be collected and analysed in the context of a classroom. The study has taken the collection and analysis of the language in the stories students tell out of the realm of the Speech Pathologist alone and has begun the process of providing teachers with a way of using a valuable language resource that all students bring with them to the classroom.

When collecting and analysing students' stories in the classroom for the purpose of collecting information about their socio-cultural backgrounds, teachers need to recognise the importance of providing students with a supportive environment that allows students to collaborate with another adult in the development of their story. In these interactions, students do not need any "props" to tell their story except for a tape recorder and a listener. Teachers then need to adopt a broad definition of story that will allow for diversity in the students' storytelling. The implementation of a broad and flexible analysis procedure that focuses on the language used in the stories can recognise such diversity and consequently unravel the information about the students' socio-cultural backgrounds that those stories contain.

Teachers can then be informed about the nature and extent of the diversity inherent within the classroom. Consequently, teachers are in a better position to plan teaching and learning experiences that will meet the learning needs of all students in their classroom. It therefore follows that the stories students tell can assist teachers in meeting some of the guidelines of the *Curriculum Framework* (Curriculum Council, 1998, p. 16-17, 33-36).

Furthermore, the students' stories can be used to gather more information about the students from their parents. In the process, there is the possibility for greater home-school links to be forged or improved upon and the teacher to be further informed about the students' socio-cultural backgrounds.

Limitations of the Study

The study was limited in its scope. All the students who participated in the study revealed information about their sociocultural backgrounds through their stories but not all parents were interviewed to confirm or negate this information in detail. Instead, an exemplar group of participants was used and the remaining data was triangulated through information collected from the teacher. It would have been interesting to interview all the parents to also ascertain if the pattern of improved home-school links that was observed in the exemplar group could be maintained across the entire participant group. The study was conducted in one pre-primary classroom. No other age groups were trialed and no other pre-primary classrooms were involved on a concurrent basis. Thus, the results are particular to this case.

The analysis of the bulk of the data collected in the study used a tool specifically developed for the purposes of this study. While this procedure was useful in analysing the stories to reveal information about the students' sociocultural backgrounds, it was complex and lengthy. In its present form, it does not present as a practical means that teachers can use to unravel such information from students' stories and so requires refinement. In addition, the procedure itself has not been validated and reliability needs to be addressed through further field-testing.

The study was also limited in the aspects of the interaction it considered as influencing the students' telling of such stories. Three taped storytelling contexts were used. As it happened, all the participants told stories in at least one of these taped storytelling contexts. More storytelling contexts could have been trialed such as writing the stories

as the students told them or acting them out. In addition, most of the students told their stories individually. Collaborative storytelling between students was not actively encouraged and those that were collected were not analysed for any differences to those told individually. It would have been interesting to encourage more stories told collaboratively with other students and analyse these in comparison to those told individually for the information they contained about the students' sociocultural backgrounds. Finally, the students' non stories were not analysed for the influence of the adult's verbal support. Analysis of this might have provided more information on how students' storytelling can be facilitated if students are reticent to tell stories.

Recommendations for Future Research

Many of the limitations of this study can be addressed through further research in the area.

Future studies could again use the stories that students tell in the context of the classroom to discover information about the students' sociocultural backgrounds. The use of students' stories in this way could be trialed in numerous classrooms at one time and not restricted to the pre-primary age group. In other studies, the information collected about the students' sociocultural backgrounds could then be used to facilitate planning for the students' learning in the classroom. The focus could be on those students who are seen as "struggling" in the classroom and/or the students' performance could be tracked over a period of time to ascertain any changes when the students' sociocultural backgrounds have been recognised and taken into account.

Future research could focus on refining the story data analysis procedure developed in this study and subject it to field-testing and further trials with teachers using the tool. This would enhance its practicality and enable teachers to fully utilise a valuable language resource that students bring thus continuing the process of taking the use of stories out of the sole realm of the Speech Pathologist. However, the challenge of such research would be to ensure that the tool still captured the diversity that exists in students' storytelling and so still unravel information about their diverse sociocultural backgrounds.

Finally, this study highlighted some aspects of the interaction that facilitated the students in their telling of stories that contained information about their sociocultural backgrounds. Future studies could trial other storytelling contexts such as writing the stories as they were being told or using trained parent helpers to collect the stories and/or complete transcriptions. This would also tackle the problem of time consuming transcription encountered when taping students' stories. In further studies, collaborative storytelling with other students could be encouraged to ascertain if more information about students' sociocultural backgrounds could be collected from such stories.

Conclusion

Students come to the classroom with a "virtual bag" (Dyson and Comber, 1999, July) full of ways of using language, knowledge, experiences, family background, views of the world and beliefs. They each come with a unique sociocultural background. The stories that students tell can be used to unlock that information about their sociocultural backgrounds with the language that is used in the stories being a "key". In the eloquent

words of Grunet (1991, p. 69): "Our stories are the masks through which we can be seen. With every telling, we stop the flood and swirl of thought so someone can catch a glimpse of us and maybe catch us if they can."

Students will tell stories in the classroom when given the opportunity to do so. If teachers listen to their students' stories in a supportive and accepting way, they will discover some vital information about the students that can enhance the planning process for these students' learning in the classroom. Such is the power of the story.

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APPENDIX A

CONSENT FORMS AND LETTERS

Appendix A contains copies of all letters and forms used during the case study to gain the consent from and thank the Principal of the school that participated and the parents of the students in the pre-primary classroom that was the case.

Consent form (Principal)

TO: ETHICS COMMITTEE
 EDITH COWAN UNIVERSITY
 PERTH, WESTERN AUSTRALIA

I, (Principal, name of school), hereby give my approval for Tamara Bromley, a Masters of Education student with the above university, to collect data at this school for her research thesis titled "What does a child's story tell you?".

I understand that the purpose of the study is to uncover the potential of a child's oral story to tell a teacher useful information about that child's background. My approval allows Tamara to collect oral stories from the preschool children during Term I, 2000 under the supervision of (teacher's name), the pre-primary teacher. This will happen in the context of the usual routine of the pre-primary classroom. Tamara has told me that she will be tape recording, transcribing and analysing the stories. She has informed me that, following the storytelling phase, she will interview the parents of 4-6 children to gain further information about those children. Tamara will work in conjunction with (teacher's name) to determine timetabling for the data collection period.

My approval for the above is dependent on Tamara obtaining written permission from the child's parent/guardian before including that child in her cohort group. I understand that if such permission is obtained it can be withdrawn at any time and all relevant material held by Tamara will be destroyed. If permission is not given, that child will not be disadvantaged in the classroom in any way. I understand that this material may be published and that anonymity and confidentiality will be maintained at all times. I will have access to such material prior to publication should I wish.

SIGNED: _____

DATE: _____

Consent Form (Parents)

Title: What Does a Child's Story Tell You?

Researcher : Tamara Bromley

I,, have been informed about all aspects of the above research project and any questions I have asked have been answered to my satisfaction.

I agree / do not agree to allow my child,, to participate in this activity. If I agree, I realise that I may withdraw him/her at any time.

I agree / do not agree to be interviewed about my child's background in the event that this is required.

I agree that the research data gathered for this study may be published provided my child and myself are not identifiable.

I understand that I may obtain a copy of the research report and/or examine the overall results. However, I understand that I will not receive individual results of my child's stories.

PARENT'S SIGNATURE: _____

PARENT'S NAME: _____

CHILD'S NAME: _____

DATE: _____

RESEARCHER: _____

Disclosure Statement Provided to Parents

Title: What Does a Child's Story Tell You?

Researcher : Tamara Bromley

Purpose of the investigation

This research aims to discover what you can find out about a child from the stories they tell. It hopes to provide teachers with clear, practical guidelines in using children's stories in the classroom.

Procedure

The researcher will be present in the classroom for a period of 4-6 weeks. Stories will be collected in two ways

- 1) asking the children to tape record their stories by themselves,
- 2) telling a story directly to the researcher.

The stories will then be written down and analysed. Then, 4-6 children will be selected whose stories are notable in some way. Their parents will be interviewed about the child's background. These interviews will also be tape recorded.

Discomfort and possible risks

The telling of a story, because of its content, may become distressing. If this happens, the researcher will discuss this with the child and encourage him/her to seek help from an appropriate adult if appropriate. The child will be given the option to withdraw that story from the study.

All information revealed in the interviews will be treated confidentially and used only in relation to the stories that the children tell. Parents maintain the right to have any information revealed in the interviews withdrawn from the study.

Time involvement

All stories will be collected during the preschool session with minimal disruption to the usual routine and under supervision of the classroom teacher. Interviews with parents are anticipated to take 30-45 minutes and will take place at a time convenient to the parent and the researcher.

Perceived benefits

The research shows that it is important for the teacher to know about children's backgrounds. Teachers can use this information to build on the children's past experiences and knowledge and plan for classroom practices that are relevant to the children. Thus, this facilitates more effective learning in the child. Such knowledge also forges stronger links between the children's home and community and that of the school. The story a child tells has the potential to provide such information. This research will assist teachers in using such a resource.

Statement of treatment

In the event that a parent does not consent to a child's participation in the study or withdraws the child after giving consent or the child refuses to participate, the child will not be disadvantaged in any way in the preschool environment.

Questions

Any questions concerning the study "What Does a Child's Story Tell You" can be directed to Tamara Bromley of Edith Cowan University on (telephone numbers provided).

If you have any concerns about the project or would like to talk to an independent person, you may contact (Principal of the school) or (Supervisor's name and telephone number).

Letter to Parents who were Unable to Attend the Meeting

Dear Parent,

I am a student with Edith Cowan University. As part of my Masters of Education, I am undertaking a research project in which I would like your child to participate.

The project aims to investigate the potential of a child's story to tell the teacher something about the child. Teachers need such information to effectively plan for that child's learning in the classroom. To complete the project, I need to collect and analyse a number of stories from children. (The Principal) and (your child's teacher), have both agreed to allow me to collect the stories from the children in your child's preschool class during Term I. However, before I commence, I require your written permission to include your child's stories.

The children will tell their stories during the preschool day with minimal disruption to the usual routine and under the supervision of (teacher's name). Each child's stories will be tape recorded, written down and analysed. Confidentiality of the records will be maintained at all times. At the conclusion of the project, the class will be presented with a "listening post" book that will contain at least one story from each child who participated in the project.

I will be spending some time in the classroom to allow the children to get to know me before I start asking them to tell their stories. Please let me reassure you that I have trialed the process with a group of preschool children last year and found it to be an overall fun activity in which the children did not seem stressed at all. In addition, the study, as with all studies undertaken by students of the university, has been scrutinised and approved by the Ethics Committee of Edith Cowan University. I have attached a "disclosure statement" that provides you with more information about the study. In this, I have included some telephone numbers of people whom you can contact should you have any queries or concerns about the project.

I would appreciate it if you would allow your child to participate. Please complete the "consent form" and return to (teacher's name) by Thursday 17 February.

Thank you in anticipation of your assistance.

Yours sincerely,

Tamara Bromley.
10 February 2000

Letter to Parent of Exemplar Participant Requesting Interview

Tamara Bromley
(address)
(telephone number)

Dear _____,

Thank you for allowing _____ to participate in my research titled "What does a Child's Story Tell You?". I am coming to the end of my involvement in the classroom itself. As I initially mentioned, the next stage of my research is to discuss some of the stories I have collected with the respective parent(s) or carer(s).

To achieve this aim, I would like to discuss _____ and his/her stories with you. If you are still agreeable to this, please contact me on the above telephone number to arrange a time for us to meet. You can ring me today or over the weekend if you wish. Or, if you prefer, please complete the slip below with details of your telephone number etc so that I can contact you to arrange a suitable time to meet. Please leave this slip with (teacher's name) early next week. (teacher's name) has said that we can meet at the school. However, I am also happy to meet you elsewhere even in an after school time slot if this is more suitable.

I look forward to hearing from you. Thank you in anticipation of your assistance.

Regards,

Tamara Bromley
3 March 2000.

tear slip

NAME: _____

TELEPHONE NO: _____

BEST TIME TO PHONE: _____

PREFERRED DAYS/TIMES TO MEET: _____

SIGNED: _____

Thank You Letter (Parents)

Tamara Bromley
(address)
(telephone number)

Dear _____,

Thank you for allowing your child, _____ to participate in my research titled "What does a Child's Story Tell You?". I am coming to the end of my involvement in the classroom. All that remains is for me to make and present their "class book" of some of their stories.

It has been a most enjoyable experience for me and, I hope, an enjoyable one for the children too. Your child was one of the many who has provided me with lots of stories that will assist me in my research.

If you wish to discuss your child's stories with me or if you have any questions or comments please contact me on the above telephone number. A summary of my research will be forwarded to the school later in the year.

Once again, thank you.

Regards,

Tamara Bromley
3 March 2000.

Thank You Letter (School)

(Principal's name)
(School address)

Dear (Principal's name),

Thank you for allowing me to conduct my research titled "What does a child's story tell you?" in (teacher's name) Pre-Primary classroom over the past four weeks. My involvement in the classroom has come to an end. All that remains of the data collection is some follow-up interviews with parents but this is being arranged between the respective parent and myself.

I have thoroughly enjoyed my time in (teacher's name) room. Both she and (teacher assistant's name) were very welcoming and went out of their way to assist me in my data collection for my research. The children were all very co-operative and I found the parents to be extremely supportive of what I was trying to achieve.

Thank you too for your support and interest. I will be forwarding a summary of my research to the school later in the year. In the meantime, if you or anyone else has any queries about it, please feel free to contact me on the above telephone number.

I wish you and your school well for the year ahead.

With best wishes,

Tamara Bromley
10 March 2000.

APPENDIX B

THE STORY DATA ANALYSIS PROCEDURE PROFORMA AS USED IN THE STUDY.

Appendix B contains the proforma of the story data analysis procedure form as used in the case study. The development and implementation of this procedure is discussed extensively in Chapter Three. The results of applying the procedure to all of the participants' storytelling attempts are presented in Chapters Four and Five.

STORY ANALYSIS FORM

ID NO: _____

SECTION ONE:

IS IT A STORY? YES NO

Why is it a story? (circle the appropriate response)

heard/read/seen/dreamt/imagined/experienced/other _____

Style?

Conversational/literate/other _____

Length of story _____

SECTION TWO

INTERACTION BETWEEN THE ADULT AND CHILD

Storytelling context _____

No. of adult's utterances: _____

No. of child's utterances: _____

No. of turns: _____

Please tally the type of adult's utterances. "Success" means what followed the adult's utterances was in keeping with the intended function of it ie did it work?.

	Rate	Success
Story elicitor eg. tell me a story.		
Story encourager eg. what happened next?		
Asks for extension eg. can you tell me more?		
Asks for clarification eg. what do you mean?		
Asks for description eg. what did it look like?		
Drama marker eg. uhoh (with raised intonation)		
Evaluative comment eg. oh, yuk!		
Filler eg. Mmmm		
Marks beginning or end eg. is that the end?		
Reprimand, redirects attention to task eg. let's get back to the story.		
Asks to clarify role of character eg. is she meant to act like that?		
Incomplete sentence cue eg. and then she.....		
Restatement of child's utterance eg. you went to the park.		
Restatement of child's utterance but with questioning tone eg. you went to the park?		
Other		

Comments :

SECTION THREE**Content****Describe main theme:** _____**Describe secondary themes:** _____**Now do the story map on the next page.****Comments:****Note instances of appropriation:** note instances with comment about the possible source of the information.**Theme:**__________**Ideas:**__________**Sentences/phrases:**__________**Intonation patterns:**__________**Gestures:**__________**Other:**__________

DRAW A STORY MAP!

Use a red pen for the development of ideas. Then, use a black pen to map the structure from the stanza analysis. When mapping the structure, ideas may be grouped together under terms such as setting, orientation, episodes, events, comments about events, action to solve a problem, climax, ending etc. Feel free to use other terms to describe the structure.

Describe the story structure and thematic development:

SECTION FOUR

Structure

A. Complete the story map. (Return to the content story map in SECTION THREE on previous page.)

B. Note instances of cohesive devices: tally and note examples of each

	Tally	Examples
Reference eg. pronouns, demonstratives		
Ellipsis ie. presuppose something for what is left out		
Substitution ie. referent is omitted by substituted form eg. one		
Conjunctions eg. and, but, so, then, because, after, before		
Lexical cohesion eg. snow and ice – words are related, use of synonyms, repetition of words		

C. Note evidence of processes: give examples and comment

Canonicity: look at what and how the storyteller considers as normal/acceptable. Look for frequency markers eg. always, necessity markers eg. have to, variability markers eg. but, and appropriateness markers eg. should. Also, consider intonation and gestures. Give examples and comment.

Breach of canonicity: look for where, if at all, the breach has occurred in what the teller considers as a normal event or happening or reaction. Consider words and intonation and gestures. Again, look for examples and comment.

Perspective: look for words, intonation patterns, gestures that indicate what the teller thinks about the events described.

Intentionality: look for phrases, dialogue etc that explains character intent, assigns feelings to characters etc.

Comments:

SECTION FIVE

Function

Is the child using the story to: circle the response

**Solve a problem/ manage social relationships/ play/ guide play/
organise an experience/ organise knowledge/ enter a fantasy world/ distance
oneself from an experience/ other _____**

Comment:

SECTION SIX

SUMMARY COMMENTS RE SOCIOCULTURAL BACKGROUND OF CHILD:

APPENDIX C

INTERVIEW TRANSCRIPTS

This appendix contains the edited transcripts of the interviews that were conducted with each of the parents of the exemplar participants as well as the teacher. The purpose of each interview was to confirm, negate and/or expand upon the information about the participants' sociocultural backgrounds as discovered through their stories that they told in the classroom. All interviews were tape recorded and later transcribed. The interviews are referred to in Chapter Five.

Background

Each interview was unstructured (Fontana and Frey, 1994, p. 366). The interviews with the parents began with using the stories as a springboard for discussion about the participants as presented through their stories. The interviews are presented here in the form of "edited transcripts". As such, the transcript of each interview contains the utterances of the interviewer (the researcher) and the respective interviewee as relevant to the purpose of the interview. Utterances that contain personal information about the interviewer or interviewee themselves, confidential information about the participant or comments about the immediate environment, such as comments about balls that are being thrown, are not included in detail in these transcripts. Instead, summaries are provided in brackets where such discussions occur.

The interview with the teacher was unstructured (Fontana and Frey, 1994, p. 366). It focused in turn on each student who participated in the study using the stories as the springboard for discussion. Not all the students who participated in the study were discussed in this interview as the teacher was restricted in the time available for the interview. The purpose of this interview was to confirm, negate and/or expand upon the information about the participants' sociocultural backgrounds as discovered through their stories. Thus, this interview transcript is also presented in an "edited" form. Utterances that were irrelevant to the purpose of the interview were deleted or summarised in brackets where they occurred. As with the parent interview transcripts, information that was deleted included personal information about the interviewer and the interviewee as well as some confidential information about the participants themselves.

Transcription codes and conventions

In the interview transcripts, each utterance is numbered for ease of reference.

Conventional punctuation marks are used to indicate the ends of utterances or sentences, usually indicated on the tape by raised intonation or a small pause. Commas refer to pauses within phrases or sentences. These conventions are in accordance with that used by Dyson (1997, p. 189). In the transcripts, "R" refers to the researcher who is the interviewer, "M" refers to the mother, "F" refers to the father, "T" refers to the teacher and the participants' codes are used in place of their names. Nonverbal behaviours are only noted when considered to be relevant to setting the scene of the interview or adding further information to the content. In these cases, they are noted in brackets eg. (starts to laugh).

INTERVIEW WITH PARENT: MOTHER OF B2

EDITED TRANSCRIPT

09/03/00

- R 1 (Explained to mother how B2 seemed to want to talk on the tape recorder and had many attempts but did not seem able to tell a story; he seemed to go "shy". R and M then begin on the story about the green frogs.)
- M 2 Oh green frogs for green day he brought green lolly frogs for our platter.
3 And we had about 30 of them.
- R 4 (Retells B2's story about the green frogs.)
- M 5 They look plastic don't they.
6 I can understand the confusion.
- R 7 And then he told me one about his teddy bear.
8 Does he have a teddy?
- M 9 He's not attached to any toys at all but he might have he's got a Mr
10 Bean teddy.
10 Would he have said it's a Mr Bean teddy cause that's the one he's most fond of.
- R 11 (Retold the story of B2's story of the dog and showed mother the picture.)
- M 12 He's got big hands and lots of fingers (referring to B2's drawing of himself).
- R 13 Yes he said "I've got a big hand here" and he stretched it out as he was drawing it.
- M 14 So he deliberately did that.
- R 15 Whether it was playing throwing the ball for X I'm not sure.
- M 16 That's very interesting.
17 He's very attached to our dog.
18 Our dog's a daschund and you know how affectionate they are and kind little dogs and they don't get in your space and he'll often pop into X's basket to give him a kiss in the morning, he's really attached to X.
- R 19 He's that sort of a kid isn't he?
- M 20 Yes and no.
21 He can form quite an adverse relationship with people he senses really doesn't want it.

- R 22 He'll put a little wall around himself and not let you penetrate it.
23 (Tells mother about an incident in the playground in which B2 was on top of the fort equipment and could not find a way down.)
- M 24 He does love the sandpit.
25 I think climbing is wonderful but it can be an area where I get a little bit nervous when they're up there too.
26 Almost an area to limit the number of children it would be a hard thing to control.
- R 27 (Tells mother that teachers do control the climbing equipment to an extent.)
28 He's not a climber is he?
- M 29 Not particularly no.
30 He's more adventurous physically than our other son who's in grade 5 yeah much more adventurous physically but you still wouldn't say he goes out on a limb or gets himself in danger.
- R 31 And he was a late talker you were saying?
- M 32 Very late.
33 He was very ill from the time that he was born and he turned blue in his cot when he was only a few weeks old so lucky he was on a sleep apnea blanket and then it's just like it was reflux so he was having medications and then he developed excema and asthma and he's been in hospital a lot so we just attributed that for quite a while to that situation and then I started to think "oh he couldn't hear us" so I was doing lots of things like saying words into his hands, feeling words, showing flashcards (starts to laugh).
34 A bit over the top but I thought maybe this was what I was dealing with and eventually he came out of his shell.
35 Would have been about two and a half by the time he was talking which made it very frustrating for him as well as for us but for him, because he couldn't get across what he wanted us to hear, the words weren't coming out distinctly and he'd just pick something up and throw it at us.
36 Pure anger which was not something which I felt very comfortable with.
- R 37 So does he talk with other people readily or is it just at preschool that he's really quiet?
- M 38 He's very chattery at home amongst us and chattery with his grandparents and his cousins but I don't think in any new situation he'd be the first person to put himself forward.
39 But my husband's very shy so I think that he just follows suit.
- R 40 (Relates story of her own daughter who was a late talker etc.)
- M 41 But it's very troubling as a parent isn't it cause you're wondering if you're providing the right stimulation.

- R 42 (Relates the things she tried with her daughter.)
- M 43 I was doing anything which I thought was instinctive in me to try and gauge it cause I'm not a big clinic sister type of person, I just don't seem to with both my boys I just don't manage to get there.
- 44 They both had lots of times in hospital which I know doesn't equate with what the clinic sister measures for and probably in hindsight I have done the wrong thing by not having that time but if you're trying to work and you're trying to raise children and you're going to hospital, it's just squeezing another thing in, it's very difficult.
- R 45 And for a child of B2's personality he probably wouldn't have talked or done much for the clinic sister anyway.
- M 46 Probably not but probably she could've given me some advice should I have pursued that option.
- R 47 So where do you work then?
- M 48 I (says where she works and when she works – part time each in two jobs).
- 49 It's juggling a couple of different lives in actual fact.
- R 50 And your husband's shift work isn't he?
- M 51 It's a real juggling thing in our family.
- 52 And so I also thought that that was reflecting on B2 too.
- 53 He was doing a little bit of daycare which he didn't seem to well actually no it did suit him because his cousin was going with him and they're very very close.
- 54 His cousin is eight months younger.
- 55 But he was withdrawn from daycare when my sister had another baby and B2 was very unhappy in that sort of situation and retreated within himself again.
- 56 We stopped daycare and took him to my husband's mother but she's 74 and probably just as bad as being lonely at daycare if you know what I mean, because there's no activities really organised for him with an older person.
- R 57 So, he didn't go to kindy did he?
- M 58 No again that was just another thing for him to have to do, another thing for us to try and fit into our schedule.
- R 59 That's really hard the kindy year to drop off, pick up.
- M 60 And you do have to be really prompt too don't you?
- 61 So we thought maybe we'd just let it be cause he turned four only in November so it wasn't like he was four years old for the whole year and really needing that stimulation.
- 62 I'm quite surprised how well he's fitted in here though.

- R 63 He was quite unhappy for two weeks.
R 64 He can chat with me quite a bit actually (gives example and mentions that his sentences aren't very long).
- M 65 And he sometimes drops letters in his sentence which makes it difficult.
66 So then you don't always understand the word and you have to get the repetition from him sometimes.
67 He'll get quite annoyed with that.
- R 68 So he gets frustrated does he?
- M 69 He still does.
70 He's a Scorpio I think that's why.
71 A hard shell and a soft interior like a barrier.
- R 72 That's him a hard shell but he's a real softie.
- M 73 And I'm not a big star sign person by any means but just knowing that that's his star sign seems to actually give a very good description of him.
74 And my husband's mother is also a Scorpio and she acts in exactly the same way so either it's genetic, he acts like her because she's related, or else he's picked up some behaviours from her from being with her.
- R 75 A bit of both probably.
- M 76 I just equate it with a Scorpio when I'm lost (both laugh).
- R 77 When you're out of the room he's fine.
- M 78 I know I said that to the teacher earlier "I'm going to go to the kitchen for ten minutes to do the fruit because he's being really quite woeful with me" and B8's mother said to me when he was, he gave a performance here two days ago like you wouldn't believe he wouldn't leave.
79 She said to me in the carpark "I hope you're not offended" she said "he doesn't do that with your husband ever".
80 And I said "no I know that and I'm actually really relieved that you tell me because that's the way I observe the situations that he only does it with me but it's kind of reassuring to think 'oh well other people can see that'".
81 It's just whatever buttons he's pressing with me or I'm pressing with him.
- R 82 (Explained how R overcame a separation issue with her own daughter.)
- M 83 This was leaving the other day.
84 He wouldn't leave.
85 We were the last people here and he wouldn't leave and I said "there's no one to play with" "but I'll play on the swing" "but there's no one

- here".
- M 86 And he was so angry he kicked me in the car.
87 And I never really had him like that before so he must be enjoying it is what I've decided if he doesn't want to go.
- R 88 He must be.
- M 89 He was extremely hostile.
- R 90 What day was that?
- M 91 Two days ago I think.
92 And I was really grumpy about it so I made him have his lunch and go straight to bed because I figured that he was probably quite tired.
- R 93 It was quite hot.
- M 94 And it was hot but I can't find that behaviour acceptable it really makes me angry.
- R 95 In fact, they were a flighty lot on Tuesday they were all over the place.
- M 96 They were like that down in the computer room because it was very hot there and they were pushing and shoving amongst about six of them on the way out.
- R 97 I think the heat effects their behaviour.
98 So he might have felt that and then felt the need to be on his own here for a while and try mum out at the same time (both laugh).
- M 99 "I want the equipment I want a turn on that and I want it now."
100 I can just tell you what he was saying is you know "look at all these lovely things to play with and no one's on it".
- R 101 And he can go without being intimidated by anybody. (both laughing)
102 The name, is it Italian?
- M 103 Yes, my husband's father is from near Rome and his mum is from right up near the Swiss border actually quite fair skinned with blue eyes.
- R 104 But your name is?
- M 105 (says it) which is Russian my mother's Australian and my father's Russian.
106 There's a mix, isn't there?
- R 107 He's going to be one of those kids that the girls are going to want to ...
- M 108 Do you think?
109 He's grown into that face.

- M 110 He was really ordinary little baby born pretty ordinary and he had lots of
110 black hair and looked like he was laying back on the pillow and he
wasn't pretty at all.
- 111 But he's grown into his face beautifully which is often the case isn't it
people will say when they become great beauties in life "oh what a
terrible childhood, I was really unhappy with the way I looked."
- 112 (R and M discuss the study. They get interrupted by B4. R and M move
inside where they begin to talk about where B2's family live. They live
some distance from the school but are planning to move.)
- M 113 We're looking to put our house on the market and looking around at
what else is available, we're having our house appraised.
- 114 (R and M get interrupted again by someone looking for a hat. R and M
discuss the no hat no play rule and the value of it.)
- R 115 (Begins to wrap up the interview.)
- M 116 (Mother had noticed a letter in everyone's pocket from R and
commented how one mother had worried that her son had told a really
unusual story.)
- R 117 None of them did, they all told stories mostly about themselves.
118 (Explained why B2's stories had been selected ie. because he was so
quiet.)
- M 119 So that was quite intriguing, how much you could get from him?
- R 120 Yes I just wanted to find out what he was like at home.
- M 121 Yeah he has quiet moments too though I think all children have that and
he's certainly not a boisterous child, he's always on the receiving end
for blows if somebody's giving one out and his brother is in grade 5 is
very passive.
- R 122 There's a difference, isn't there?
- M 123 Five years.
- R 124 Do they like reading or?
- M 125 Yes, a bit of everything, a bit of everything.
126 We don't have a computer.
127 My older boy likes his play station but he's very disciplined with
himself, he'll only use it for an hour or two a week so it's not as though
it's his favourite thing.
128 They're very much outdoors, they like to play cricket and on the
trampoline and that sort of thing and they like to read at nighttime.
129 So they do enjoy reading very much.
130 B2 watches videos a lot, he likes Wiggles and things like that to sit
down quietly and just watch, something with lots of colour and that's

- M 130 largely been born out of being with his grandmother, he hasn't been able to do a lot of things but watch videos.
 131 Loves playdoh, he loves tactile things like that, drawing.
 132 They've got a playroom so they just go in there and play with whatever they want to jigsaws whatever.
- R 133 So he's got a variety, he just doesn't stick with one thing?
- M 134 No, not at all.
 135 Having a room set up too it's not like you're saying "keep your room tidy and put that away when you're finished it" it's just out there all the time.
 136 We're very lucky because it's an older house and it was extended and this room is a really sunny room that was the master bedroom and it's right off the dining room so you can really see what they're doing, you can see it from the kitchen and my older son's desk is just around the corner so he's got privacy, I can't see him, but I can see the rest of the activity room.
 137 It's fantastic and having said that we're wanting to sell the house (R and M laugh).
 138 I just think it's great if you can set something up for them all the time because, when you're trying to juggle a lot you get annoyed with having to put out activities in your dining room or in your kitchen when you're life is busy enough without making more mess.
 139 Having one room is great.
- R 140 Your family, are they here?
- M 141 They're in (name's a town one hour away).
 142 It's lovely.
 143 They were here when I was growing up cause I grew up here but they lived an hour north and now they're semi retired an hour south.
- R 144 So, B2 gets to see them as well.
- M 145 Mmm, they're a really good influence too.
 146 My mother's really interesting lady and she's really kind and she's a very good influence on B2, she'll often remind me to be a bit softer with him.
 147 Which is good you know only a mother can do that.
 148 But sometimes I get a bit frustrated you know.
- R 149 When you try to get them to do things.
- M 150 And when your children are not similar too.
 151 You have your first child and you think "oh I can do this, let's have another one" "oh I didn't get another one the same" a whole new set of rules and learning more about yourself with each child.
 152 (Discuss mothers who have children close in age.)
 153 If you can cope with not having a lot of time to yourself, I think you're

- M 153 the right personality because you have to devote such a lot of your
brainpower to making sure they're stimulated in their different
categories don't you?
154 In their age bracket as well as their personality.
- R 155 It doesn't stop when they get into school I find either.
- M 156 Which is just a demand in itself.
157 My mum always says she doesn't know how she is there's three girls in
my family, she says "I don't know how I did all of those things like
taking you to ballet and taking them" you know all those things that you
would do in a week.
158 It just looks exhausting from the outside (both laugh).
159 But you do.
- R 160 (Wraps up the interview again. R and M discuss the research again.)
- M 161 I'm glad he didn't talk to you about undies because he likes to talk
about undies, jocks cause he thinks it's a rude word.
- R 162 He must have realised you couldn't say that in this context.
- M 163 I wonder because I said that to him this morning as we were coming to
preschool.
164 He said "there was a boy out walking in the wind and his jocks just fell
off".
165 And I said to him "B2 that never happens to anybody. You know your
shoe might fall off or your hat might blow off but your jocks don't fall
off. It would never happen. You have to choose a different thing to wear
that you fall off."
166 And he said "oh right".
- R 167 There's an imagination there (both laugh).

INTERVIEW WITH PARENT: MOTHER OF G3
EDITED TRANSCRIPT
07/03/00

- (R and M are cutting up fruit as they talk. The first few minutes are taken up with the preparation of the fruit. R and M begin to talk about G3's overall personality.)
- R 1 So she's quiet out but talkative at home?
- M 2 Yep, sometimes she can be quiet at home as well she goes into a world of her own but generally she wants to talk about everything.
- R 3 And she wants to be a boy? (referring to earlier in the conversation prior to the tape recorder going on)
- M 4 Yeah, she has this thing about being a boy, she wishes she was a boy.
 5 I think like boys' clothes she likes wearing shorts and t-shirts, skateboards and all that.
 6 She likes playing with boys toys and things like that so it's different.
- R 7 Are your other girls like that?
- M 8 No, not really oh there bits of tomboys a bit but no, they still like dressing up and things like that too.
- R 9 And I'm curious she has a very Asian look about her.
- M 10 She's Maori.
 11 I'm Australian but dad's Maori.
- R 12 She said something one day about dad always having Chinese food.
- M 13 Oh ok yeah he likes that.
 14 Actually a lot of people do think that she's Asian like Chinese and stuff like but yeah I think her eyes have got the look about it.
 15 (R and M discuss about the fruit once again.)
- R 16 So she's enjoying preschool?
- M 17 Yeah.
 18 Likes to go all day like she's been looking forward to it.
 19 I noticed it's been tiring her out a little bit til probably about two weeks ago.
 20 Last week she was pretty good.
- R 21 She's how old?
- M 22 Four still she'll be five in (names month).
- R 23 She obviously enjoys going to nanna's cause she told me about it a few

- R 23 times.
- M 24 Yeah.
- R 25 The whole idea of sleepovers and all that.
- M 26 They also do shows, we have a fairy floss canteen so, they do that on different weekends so, she likes that cause she gets to see all the side shows but you see them all the time so.
- R 27 I'm surprised she didn't say anything.
- M 28 Anything about the shows, yeah absolutely.
29 That's our life whenever they go to sleep with nanna and pop it's mainly when they're going to do a shows or we're going up (names place).
- R 30 And does nanna have a pool or something?
- M 31 Yeah.
32 (R and M discuss how the day G3 told about the pool, many children told stories about swimming or the pool. R and M discuss how many children did seem to make their stories follow on a theme from the previous ones. They then talk more about the fruit.)
- R 33 So she wasn't a late talker or anything, it's just her personality?
- M 34 Yeah I think so.
35 Oh, I don't really know a lot of people here.
36 That could have a lot to do with it.
37 She'll open up more around family but not around strangers.
- R 38 You haven't lived here very long then?
- M 39 Oh no, I have I just have a few people that I do know and she'll open up to them, it's just strangers she sort of clams up.
40 It's good sometimes (R and M laugh).
- R 41 (Discusses own daughter who is also "quiet" but is getting better at opening up as the years go by.)
- M 42 Yeah, I noticed that G3 is like picking up a lot more now she's starting to just finally starting to speak to other people.
- R 43 Did she like kindy?
- M 44 Yeah she did she wanted to go every day that was the only trouble.
45 And I had to keep saying "no you've got to wait til Friday."
46 Or the Tuesday so she couldn't wait until this year.
47 I think all she's worried about now is getting her lunch at school.
48 I think that's the only reason she wants to stay all day.

- M 49 It might start tiring her out.
- R 50 They do get tired.
51 (Attention turns to the fruit again.)
52 And you said her sister is in year 5?
- M 53 Year 5 and the other one's in year 9.
- R 54 That's a big gap.
- M 55 Yeah 5 years and then the 9 yeah.
56 Fights with the one in grade 5 but adores the one in year 9 she's sort of like a second mother to her.
- R 57 Well she had a big smile on her face when she told me about her sisters.
- M 58 Yeah.
- R 59 And your husband, their father?
- M 60 Yeah her father they've actually got separate fathers.
- R 61 So is he here?
- M 62 Oh yeah he works away a lot with the contractor on the roads.
63 Contracted out to (names company).
- R 64 (Discusses husband who works in a similar area.)
65 So nanna and pop are your parents.
- M 66 Yeah she hasn't seen her dad's parents his father's dead and her
67 grandmother's still alive but she's in New Zealand.
67 We'll get over there one day.
- R 68 (Again, R and M talk about the fruit.)
69 So did G3 go to daycare or anything or did she stay at home?
- M 70 No no she stayed at home.
- R 71 You're working now, yourself?
- M 72 No, not yet I'm thinking about starting to do some cleaning and that but
73 I'll wait until she likes goes all day.
73 And I help my mum and dad out on the weekends whatever times the shows are on so that's for three months of the year I suppose you can say.
- R 74 That's interesting.
- M 75 And then like that's going away those like on a Friday sometimes they

- M 75 have to miss the Friday off school cause the show will start like that afternoon and they have to travel to wherever.
- R 76 Yeah but think about the learning they have to do and especially for G3 she'd have to talk to others.
- M 77 Yeah talk out.
78 (R and M do the final preparations to the fruit.)
- R 79 So is she an outside kid then?
- M 80 Yeah likes to be out she's got a basketball stand and basketball for Christmas and she likes going out and doing that or the ball.
- R 81 Does she like the stories and being read to?
- M 82 Yeah she likes computer when they go here.
83 She likes talking about that.
84 "Oh I went on the computer" she calls it.
- R 85 Do you have one at home?
- M 86 No, I don't, a luxury for her I think.
87 She was telling my friend the other day that they're allowed to touch the mouse and they're not allowed to touch the keyboard so I thought at least she's learning what they are and are.. t allowed to do.
- R 88 Have you seen the computer lab where they go?
- M 89 No, I haven't.
90 (R and M discuss this and R describes the scene when the class go to computers. They finish preparing the fruit.)
- R 91 And does she tell you about the day when she gets home?
- M 92 Um I have to normally ask her.
93 Normally it's computer or library or story or something like that.
94 You have to sort of ask her just to get her to start speaking or otherwise she hops in the car and she'll say "I had a nice day today" or she'll say something like that.
95 To get her actually talking about the activities yeah you have to sort of ask her to get her talking a bit.

INTERVIEW WITH PARENT: MOTHER OF B4
EDITED TRANSCRIPT
15/03/00

- (The discussion begins with one story of B4's in which he states that father has gone away. The researcher and the mother had previously discussed some aspects of B4 and his stories informally during the "Green Day" festivities. Mother is looking at one of B4's stories as she talks.)
- M 1 Ok that was when he went, he's actually gone away again.
 2 Just for two days he comes back today.
 3 He left yesterday morning and he comes back today.
 4 He doesn't often do it.
 5 It just so happens that he's got to catch it before the season.
 6 Because he does the wheatbelt area.
 7 And this is the time because now they're going to seed.
 8 (Starts to read the story to herself.)
 9 Oh it's got a big impact on him. (re that he says again in his story that his father is not at home)
 10 (Continues to read the story and moves to another one re fishing.)
 11 Yeah, I don't like cooking fresh fish from the sea and we went crabbing.
- R 12 And you said that happened ages ago.
- M 13 Yeah, last year (names month).
 14 Crabbing season.
 15 We hadn't crabbed before.
 16 So we took the kids crabbing thinking the boys we thought "gee they're going to be excited."
 17 And not only that in South Africa we couldn't go fishing.
 18 You couldn't do any of that cause you were so scared you'd get mugged.
 19 They'd come up to you and hold you up just to see what you've got.
 20 They look for money or the car keys for your car when your car is parked at the beach.
 21 So we just didn't do all that.
 22 So when we arrived in (names month) those (names months) months that we did all the things we couldn't do.
 23 We went fishing and cycling and walking and
- R 24 Freedom.
- M 25 Yes, yeah and because we hadn't experienced this type of fishing before it was big and just seeing the live fish.
 26 The worst was the crabs.
 27 You know because he was really fascinated with the crabs and then to well all of them were dead except for the one was like sort of half dead when we put it in the pot at home (husband's name) said he knows what to do with it I've never done it before.

- M 28 | So we put them in the pot and he said "no no no please don't put my
crabs in the pot. I want to keep the crab. I want to keep the crab."
29 | And he was it effected him because during the night he woke up crying
"the crab, the crab".
30 | It showed me that it did bother him.
31 | And then of course he didn't want to eat the crabs.
32 | Got him thinking about it.
- R 33 | So has he gone off chicken and all that.
- M 34 | No no he'll eat fish.
35 | The fish I do doesn't look like fish so he'll eat that.
36 | But if anything I think has to look like a fish I don't think he'll eat it.
37 | The crab he didn't want to eat it.
38 | In fact we all didn't want to eat it.
39 | (Husband) and I just tasted it and that was it.
40 | The whole idea we weren't used to it you know.
- R 41 | I can understand that.
42 | (R and M have a discussion about chickens being served to the table
after seeing it running around. They also discuss cows and meat.)
- M 43 | We don't eat much red meat.
44 | It's just the thought of the cow.
- R 45 | Well he obviously to say about this fish when I talked to you last time I
thought "wow, that's really quite amazing".
46 | He comes up with the two most significant things for him in the one
story.
- M 47 | His dad going off.
- R 48 | Yeah and then the fishing.
49 | And that was only his second story.
50 | He hadn't known me for that long.
- M 51 | Well actually, he's very close to his father.
52 | I think (husband) got a special bond with him.
53 | I know that all the kids he loves all of them but even when I was
pregnant with B4 before he was born he desperately wanted a daughter
and when we went for the scan the doctor didn't even have to tell me I
could see it was a boy and (husband) could see it was a boy and it was
amazing because even though he wasn't a little girl he just took to this
baby because it was extra big and it was so well and it was such a
healthy baby and he was five days late and he and when he was born
there was an instant bond.
54 | That's also why he is so bothered about (husband) being away so often.
M 55 | He's got his dad around his little finger.
56 | We all say that to (husband).

- R 57 He has got a cute little face (both laugh).
- M 58 He knows he knows he sort of sidles up to you he's full of it when he
wants something he sort of sidles up next to you.
59 If he's in trouble, he won't go the other way he'll actually sidle up to
you you know.
- R 60 It doesn't work over here.
- M 61 No no.
- R 62 (R and M discuss the next story. M reads it to herself.)
- M 63 Well, (husband) caught a stingray.
- R 64 Oh is that what it was.
- M 65 And obviously he caught a big fish (returns to the story, laughs because
B4 compares the sizes of his fish with his father's with describing his
father's as "little".)
- R 66 And then this is one about them staying at home I gather, on their own.
67 Is that right?
- M 68 Um when I pop down to the shop and leave (oldest son) in charge.
69 Coles is just around the corner.
- R 70 Yes this is his first story to me about how you go to the shops.
- M 71 You see what happens is my neighbour's a preschool teacher and her
husband works too and they've been fantastic people and their eldest is
12 years old and he plays with he's a very respectful child.
72 Because they have got three children and I've got three children we like
sort of arranged it between the two of us that if we have to quickly pop
out, to carry three children along with you, they don't want to go just
don't want to go.
73 And with the hours that (husband) works you can't wait for him to come
home so what we do is, when I go, the neighbour knows that if anything
goes wrong, she'll intervene and if her husband's at home, he'll
intervene and they actually do the same thing.
74 Because they're just next door to us.
75 They're actually from (town) and that's the arrangement we've got.
76 It's because she's got three children she knows what it's like to get them
all together and rush off.
- M 77 And sometimes inevitably her eldest son is over at our place when I've
got to zip off.
78 So there's liaison between the two houses.
79 Because in South Africa I had my mother and it was so easy for me to
do whatever I needed.

- R 80 Yes, it's a bit harder if you don't have that extended family support.
81 (Cues M back to the story to check about the family members.)
- M 82 Sometimes I don't leave (second boy) at home.
83 I'll leave (eldest) and B4 because (eldest) responsible and B4 listens.
84 (second) tends to get up to nonsense so a lot of times I take him with me
cause I know that if I don't I'll sit and worry.
85 So what I do I take (second) with me cause he doesn't get into nonsense
and I just don't want the kids to rush over from next door and for them
to get involved so if I can keep it as simple as possible.
- R 86 So there must have been one time that you left (second) at home (B4's
story had mentioned this.)
- M 87 I did leave him at home once.
88 What happened what initially happened was when he first stayed at
home and he realised ok you can't stay at home because he gets into
nonsense and when we came home "so and so did this, so and so did
that" so what I did from now on (second) comes as well and he'll argue
argue argue.
89 He'll say "please I don't want to go to the shops".
90 So I say "right I'll see. If I come back and the house is upside down then
you come with me next time."
91 So of course it was upside down.
92 So he never stays at home anymore.
93 He's my quietest.
94 The eldest one is ADHD (Attention Deficit Hyperactivity Disorder).
95 He was diagnosed as ADHD because of his concentration span.
96 And also because he's a very active little boy but he's not hyperactive.
97 He was disruptive in the classroom because he would get bored quickly
and disrupt the other kids.
98 He'll never sit quietly and listen.
99 He was disruptive along those lines but not a child that would be
aggressive or cause problems.
100 And it was the teacher that brought it to our attention and when I took
him to the psychologist she said that we should have been analysed by a
paediatrician so I took him to the top paediatrician in South Africa
(explains exactly who the paediatrician was).
101 And he said to me that (eldest) was only slightly ADHD which is why
he would respond very well to his medication and that he would only
have to be on it for two years just to get him used to the idea of
concentrating.
- R 102 Just to get him into the habit.
- M 103 And recognise the difference between concentrating and the inability to
concentrate.
104 When I took him here the doctor said "no he's got to be on 5 tablets and
he'll be on it til he leaves school".
105 (What follows is a conversation about this doctor and aspects of her
eldest son's condition. The tape recorder was switched off at this point

- M 105 for reasons of confidentiality. What is revealed though is that when she took the eldest son to the paediatrician in Australia, the paediatrician had remarked that B4, who had gone to the appointment with the mother and eldest son, was presenting with some characteristics of ADHD. (It starts again with a conversation about B4's behaviour.)
- R 106 I was wondering what he was like at home.
- M 107 At home he listens.
 108 He's good, he's so helpful.
 109 He's not hurtful in any way.
 110 But when we go out, he changes.
 111 It's just when I'm with him and his father is with him, he feels very confident and but not here at school.
 112 For some reason, not here at school.
 113 If we get visitors, he's all over the place.
 114 And that's the only time otherwise he can sit still.
 115 And I noticed here at school he can.
 116 He loves it here, he's very attentive.
 117 You know I was pleased with which was good for me because of what the paediatrician had said it made me think I knew that (the tape recorder was switched off again – M felt that the Australian paediatrician had misjudged B4 with his observation and remarks.)
 118 Especially boys.
- R 119 Yeah, they need to know their limits and consequences.
- M 120 Yeah I think at home it's very much like this I have very structured home lifestyle because of (eldest).
 121 He responds well to that, he doesn't like change.
 122 ADHD children are like that.
 123 And I think B4 doesn't like the change either.
 124 If we deviate from anything then you can see he's not happy and I think that's when change comes in when we go out and when people come and there's change.
 125 And the rules change.
 126 They know that mum and dad are suddenly very attentive with the guests and suddenly do the same rules apply you know.
 127 So he does, he tries his chances you know.
- R 128 He's learning though what the rules are here.
- M 129 (Talks about the eldest son's medication and her management of it – she only keeps him on it during school hours.)
- R 130 (Explains that B4 tried the "self recording" context.)
- M 131 It's nice for me to hear the other side of it.
 132 What they volunteer to the teachers at school is different to what they volunteer at home.

- M 133 (R and M talk about how children tell stories at home about their day and that children do take things back to the school context too. Researcher stressed that none of the children did reveal information that was distressing etc. Rather, the majority told about their experiences.)
 134 Actually, going back to storytelling and your imaginative stories on one of the occasions that I went down to the shops when I returned (eldest) said to me "mum the lady who is looking after our little miniature pincher."
 135 We had for three years and the children adored her and loved her.
 136 And what happened is that when we left, we couldn't bring her because quarantine was seven months and she would have been too delicate to go through that and it would have been 10 000 rang.
 137 But she couldn't have handled that.
 138 She was a dog who slept on my bed at my feet so you know she was very pampered and she wouldn't have been able to handle the kennel and the cold because they shiver when they're cold.
 139 So I gave her to this woman who really wanted her. (Goes on to explain how the eldest son had told her the woman from South Africa had rung with a story about the dog who had chased away a Black man who was a robber. The mother had rung South Africa to check the story and discovered that it was not true.)
 140 And he doesn't often do that.
 141 We've got a miniature pincher since then, one that looks exactly like her and she's called (dog's name) too.
- R 142 How about B4, does he tell lots of stories at home?
 143 Does he have trouble getting in with the other boys?
- M 144 Not really.
 145 I think he's still at the age where he's not volunteering a lot of stories.
 146 I think they've still got to come.
- R 147 Does he tell you about his day or anything when he comes home?
- M 148 Highlights of the day like X was hitting him today or you know.
 149 I went to the shop the other day and we'd had a I often buy them those kinder things.
 150 And it's always B4 that gets his own way.
 151 He says "mum can I have one, mum can I have one?"
 152 And he's very considerate.
 153 He'll always put in for his brothers.
 154 So he came across one that was broken when he was picking it up he'd taken one out put another one in and he felt it was broken and he said "mum, B7 must have been here today". (both laugh)
- R 155 So, he takes things in doesn't he?
 156 Doesn't always come out but he takes things in.
- M 157 And then the other day I noticed that when he comes from here because he's getting so much and he's really enjoying himself and I know that

- M 157 he's absorbing things when I pick him up and he's in a different frame of mind. very serious and very quiet which is good you know.
- 158 And the other day he said to me "mum you know what girls have to hold girls hands and the boys have to hold boys hands".
- 159 Did I tell you? (she had mentioned this story to me previously)
- 160 He's suddenly starting to wonder why you know there's a difference.
- 161 In kindy, there wasn't, it didn't really matter.
- 162 (Goes on to retell what B4 had said on the matter as an example of B4 beginning to show some thinking through of issues.)
- 163 I think he's now at an age where he's starting to come out with things.
- 164 Where as before he didn't, he's been more of a active child.
- 165 More of an active than telling stories you know if his brothers did something he'd say "X did this" you know that type of talking but not a lot of his own stories.
- 166 I think they start to go into that stage now.
- R 167 Some kids do it depends.
- M 168 He spoke late.
- 169 I was starting to get a bit worried but I think maybe he was moddycoddled you know he was the last child and you know his brothers did everything for him.
- 170 He's very close to his older brother, very close.
- 171 I think (second) and him the e's a lot of competition.
- 172 The middle child.
- R 173 Does he like reading, does he like being read a story?
- M 174 Oh, he loves stories he does he really loves stories.
- R 175 He's probably taking it in and one day he'll come out with it.
- M 176 When he brings his library book home the day that he brings it home we go home and I have to read it to him.
- 177 He just wants the story read to him all the time.
- 178 And if I postpone it no I have to read it to him.

INTERVIEW WITH PARENT: MOTHER OF G4
EDITED TRANSCRIPT
10/03/00

- R 1 (Explains why G4 was picked re confidence in storytelling.)
- M 2 Yeah she does tell a lot of stories whether or not they're true I'm not sure.
- R 3 You are getting married though aren't you?
- M 4 Yes we were going to have the original big wedding and that but we've changed our mind we're just going to have a small wedding.
5 She's still being a bridesmaid though a flowergirl.
6 This is what she's "I'm going to be in there my dress is going to be like my mummy's".
- R 7 That's gorgeous she's really quite excited too.
- M 8 Yeah which is good.
- R 9 (Explains that she had tried the "self recording" storytelling context and was successful.)
- M 10 She sits at home by herself and plays with the dolls and tells stories.
11 She has long conversations with them, she's not shy.
- R 12 (Shows M one of the stories.)
13 Does she do that often (go to her nanny's)?
- M 14 She goes pretty much every weekend to my mother's.
- R 15 Yeah cause she said that a lot.
16 And one was about going to nanny's and there was some swings?
- M 17 Yes they've got one of those four set swings sort of like that (points to one in the playground).
- R 18 And a brother?
19 Has she got a brother or a sister or something?
- M 20 It's her cousin.
21 I've got a little nephew who is only about six months old.
- R 22 Well she said her brother keeps playing with them.
23 And a sister or a cousin?
- M 24 She has a sister A, a half sister.
- R 25 Oh, she was talking about her and her tape recorder.

- R 26 And then we heard about going to the movies about Toy Story.
- M 27 Yeah, Toy Story II.
28 She went to that with me and (M's fiance).
- R 29 (Reviewed her stories and told her which one was going in the class
book.)
30 She is quite excited about it.
31 So she tells lots of stories at home?
- M 32 Yes, she does.
33 Sometimes she doesn't get quite she doesn't finish the part that she's
telling and she goes into the next part but you usually get the gist of
what she's talking about.
- R 34 When I first met her here I thought she was very quiet but she isn't
though is she (we laugh)?
- M 35 No not at all (laughs).
36 Very boisterous that's for sure.
37 Always running around screaming and yelling and playing with the
dolls and she'll sit in the bath with the dolls and she'll be in there for an
hour or so and she chats away with her dolls and does the voices with
the dolls and plays with them.
38 She's always been like that.
39 Never really having any other kids to play with until we moved in with
her sister and her mother her sister's mother.
- R 40 And is she have you read to her a lot or something that she's like that?
- M 41 We read to her um she used to get a story every night before she went to
bed just those little \$2 cocky books that you get at the supermarket.
42 We used to read them to her all the time.
43 Some of them she could sit there and tell you the story of the book
herself she's had it that many times.
- R 44 Is she interested in reading and writing?
- M 45 Yeah, she loves writing she writes her own name which I thought would
take her a lot longer than what she did.
46 Being such a strange name.
- R 47 Yeah, where did you get the name from?
- M 48 A science fiction or a fantasy novel by (author's name)?
- R 49 Suits her though.
- M 50 It does doesn't it?
51 The character was a princess in the book.

- R 52 She looks like she could be a princess in a science fiction book.
- M 53 She could yes.
- R 54 You're living in the house at the moment with A?
- M 55 Yes in the house at the moment there's me and G4 and (M's fiance) and G4's half sister and her mother.
- R 56 That helps that story a bit more.
57 And you're planning to get a house of your own when you get married?
- M 58 Yeah when the lease for this place comes up.
- R 59 And when's the wedding?
- M 60 I'm not quite sure just yet it was going to be April the week before her birthday.
61 But we're not quite sure yet we were just going to have an engagement party and surprise everybody and get married then it's just a matter of getting the certificates and everything.
- R 62 It takes a bit of organising doesn't it?
- M 63 I've still got to send away to get my birth certificate.
- R 64 Were you born in Australia?
- M 65 Yeah, I just lost my birth certificate and I've got to have a certified copy of the whole thing and not just an extract.
66 (R and M discuss the procedures for getting married.)
- R 67 Are you a (name of town) girl?
- M 68 No I was born in (names town).
69 I've been to eight different primary schools and two different high schools as high as (town) living and down in (town) so inbetween there we've been, my dad was on farms.
70 He moved around quite a lot.
71 But she's been in (here) since she was born but.
- R 72 (Tells of where she has lived and worked and R and M discuss the pros and cons of travelling. R and M agree that children needed to stay fairly stable while in school.)
- M 73 Yeah that's right well I'll stay here until she goes to high school and she can choose if she wants to go to a private or a public it's just a matter of where I want to go then.
- R 74 You've got your mum here obviously.

- M 75 Yes she lives just down the road there.
- R 76 And cousins as well?
- M 77 No no it's my mum and my dad and my sister all live together.
78 My other sister lives off somewhere else with her boyfriend.
- R 79 So G4 sees your mum and dad quite often.
- M 80 She used to go to my sister when I was working full time she used to go
my sister used to babysit everyday.
- R 81 Is this the one with the baby?
- M 82 Yep yep.
- R 83 That fits in.
84 Grandad buying motorbikes?
- M 85 Yes he gave them a ride.
86 He bought my nephew and G4 a bike with a little peewee 80 to ride
around on.
87 (nephew) loves it he just sits in there and leans back and dad takes him
for a little hoon on the bike.
88 And he's also just bought another big bike.
- R 89 So Grandad's in to motorbikes.
- M 90 Yes.
- R 91 Well that makes sense.
92 (Tells mother of how G4 would not be pushed beyond what she felt was
the story to tell more.)
93 Is she like that, when she's done she's done?
- M 94 Yeah you can't get much out of her.
- R 95 Out of school interests is she a outside girl, inside girl?
- M 96 Pretty much everything.
97 She likes playing outside she plays outside at home all the time but she
does like doing all the activities and stuff that they do in there (pre-
primary) playing with the toys and things.
- R 98 She enjoys preschool?
- M 99 She does yeah.
- R 100 Did she go to kindy?

- M 101 Yes she did for the last term and a half.
- R 102 She seems to have settled in here.
- M 103 Yeah she likes it I can't wait for second term.
104 Every day all day.
105 Might take her a while to get used to having to go all day.
106 She kept telling me she goes "I don't want to go today I don't want to go to pre-primary cause we have to wait til lunch time before I can go home".
107 "Well, after your birthday, it's going to be a lot longer than that".
108 Cause her birthday falls in the school holidays.
- R 109 So she'll be five soon.
110 She's not a small kid.
- M 111 No, she never has been.
112 We always have people come up to her when she was like two and they'll go "oh is she four" and I'll go "no, she's only two".
113 She's always been fairly big for her age.
- R 114 You're working at the moment?
- M 115 No, I'm not I was working at (names place) full time but I stopped.
116 It's hard because having to pay for child care sometimes negates how much money you bring in on the pay so it's not worth it.
- R 117 You sort of wonder why people do it don't you?
118 She's quietly confident isn't she?
- M 119 She knows what she wants and she gets it basically she just she goes out to do she gets what she goes out to do all the time.
120 Sometimes she might lose track of it occasionally and get sidetracked but she knows.

INTERVIEW WITH PARENT: MOTHER AND FATHER OF B8
EDITED TRANSCRIPT
 10/03/00

- R 1 (Explained how B8 refused to tell a story when pressured to do so by himself. After that, the researcher did not pressure him to tell a story. Explained to the parents that instead B8 tended to tell his stories while sitting in a group. He would interrupt someone else if what they were talking about "clicked" with him and he thought of something to say.)
 2 He took his cues from everyone else.
 3 (Explained about each story. Confirmed some of the content.)
 4 Even that what was happening was that the others were prompting him.
 5 I think the others were talking about the beach.
 6 Yeah they were.
- M 7 And listening to everyone tell a story.
- R 8 And then after that he wasn't interested so I didn't push him.
- M 9 You know that's right.
- R 10 So, is that him.
- M 11 Yeah it is.
- R 12 Is he the sort of kid if that you push him he won't do it.
- M 13 Na, that's right
- R 14 But he'll do something if he wants to.
- M 15 He um he's not I suppose he's a better child if you don't push him.
 16 He is a better child.
 17 And he performs better if you don't push him.
 18 He really does.
 19 And he I don't think he needs cause he can do things quite well.
 20 He is that sort of child.
 21 The more you say "go come on go".
 22 (Father's name) like that.
 23 That's a trait of (father's name).
 24 Cause if you say to him go do something more and likely won't do it but he will.
 25 Won't you? (Father laughs in reply)
 26 It's true though.
 27 He's like that yeah.
 28 And he is very embarrassed.
 29 He's very embarrassed to get up and speak.
 30 To get up for news.
 31 News worries him.
 32 Newstime worries him.

- R 33 He worries about it the night before?
- M 34 Well he keeps saying "oh is it library day today?" cause his news day is on library day.
 35 "Yeah, it's library day today".
 36 "Oh no".
 37 I'm thinking "oh gosh" it can't be that much of an issue.
 38 He doesn't like getting up.
 39 He started performing he started performing someone who'll get up.
 40 And yet if you watch him when he sings when everybody's singing as a group, he's focussing, he's fantastic.
- R 41 Yeah, I noticed that actually.
 42 When he's in the group, he'll do what's needed and he does things very well.
- M 43 And he doesn't like to be watched.
 44 My second one's like that isn't he?
- F 45 Yeah
- M 46 He's not a limelight showy get up and show off sort of kid.
- R 47 That's probably come through here not so much in what he says but how he has said it.
 48 And that's the main reason why I wanted to talk with you to see if he was like that at home.
- M 49 Yeah he is actually.
- R 50 Is he like that with his brothers and sister too?
- M 51 More when there's people around.
 52 At home he's a different child.
 53 He's more open at home, more confident at home.
 54 He feels safe at home.
 55 He doesn't want to be made a fool of.
 56 And I think you'll find that's what it is.
 57 It's sort of like "oh I don't want to make a mistake".
 58 "I'll make a fool of myself if I make a mistake".
 59 Whilst the oldest one will just go in and he doesn't mind asking a question he doesn't mind.
 60 He's very inquisitive though.
 61 I find (B8) very inquisitive.
 62 He asks me questions all the time.
 63 He asked me something the other day I thought "well, that's a very good question".
 64 I've forgotten it now because there is so much happening.
 65 It was something that I thought "well that's a very good question".
 66 And he's really really wanting to read.

- M 67 You know with (elder sister's name – in Year 1) he sees her learning to read and he wants to do it as well.
- R 68 (Explained that she found the same with her two children that are close in age.)
- M 69 But he's shy otherwise.
- R 70 Was he a late talker?
- M 71 Yeah actually he was a late talker.
- R 72 I wonder if he was sitting back and observing before giving it a go.
- M 73 Everything he did he did a little bit later.
74 Walked later.
75 Talked a little bit late.
76 He wasn't really late.
77 (brother's name) was the latest but he talked fairly he was fairly late.
78 It took him a while for him to say Mum and Dad.
79 And I thought you know is there something wrong with his hearing.
80 You know how you go.
- R 81 You start to worry don't you?
- M 82 And then there was nothing wrong with his hearing.
83 Once he started you can't stop him. (all laugh)
84 It's cute you know.
85 Otherwise yeah, that reflects him.
- R 86 Yeah, and he did um go to Toy Story and he did go swimming in the pool?
- M 87 Yeah.
- R 88 What else is he interested in at home?
89 Like he likes reading?
- M 90 Yeah he likes books.
91 Yeah everytime he brings a book home we've got to read it.
92 He loves the books.
- F 93 He loves playing with Nintendo.
- M 94 Oh he loves Nintendo.
95 It's a wonder he didn't mention that.
- R 96 I'm surprised he didn't mention that.
- M 97 Yeah oh he'll sit there he can do it quite well actually.
98 But I don't like him to do it for very long.

- M 99 It's not really good.
- R 100 You're a bit like me I time my kids on the computer.
- M 101 Oh computer we haven't got him on to yet.
102 But he plays with um he plays with blocks.
103 You know sometimes not all the time.
104 Leggo blocks.
105 We don't have a lot of toys.
106 We've got a sanapit.
107 With a digger thing that you play in the sand.
108 Actually with (elder sister) and (B8) he's.
109 With other kids I've noticed one thing I have noticed is we bring a child over to play and they'll play together for a while but then he's sick of them.
110 He just goes off and does his own little thing and I think "oh dear, that was a waste of time".
- R 111 At least he played with them for a while (all laugh).
- M 112 Yeah I know but it's funny.
113 I don't know if all kids do that.
114 But I find that he's sort of he'd rather just go in his own little space.
115 Find his little space and after a while "I'm sitting in my own little space and I'm going to do my own little thing".
- R 116 And then he'll come back?
- M 117 Um, yeah he does come back but it's um I have to prompt him though to remind him you know.
118 I think it's because we don't have a lot of people over because we have four kids ourselves.
- R 119 Yes, they've got playmates within the family haven't they?
- M 120 And they've got used to each other and they play really nice together.
121 And I suppose we don't tend to feel like you need to have too many at home because
- R 122 They've already got.
- M 123 And they never ask really.
124 They don't very often ask to bring somebody home because.
125 It isn't good for them I suppose cause they don't learn to make friends.
- R 126 Oh well he makes friends over here though doesn't he?
- M 127 Yeah he's got friends in the classroom.
- M 128 But you find that he's more sort of like he can sit down and just sit down and be quiet you know or relax.

- M 129 Or he likes to come home after school and he'll lie on the lounge and
just relax and do nothing and that's what he likes to do.
130 But when you have kids over you've got to keep them entertained.
- R 131 Yeah so he just wants to veg out (all laugh).
- M 132 He says "I've been at school all day. I don't want to do that".
- R 133 I wonder how he's going to go with the all day.
- M 134 Yeah I think he'll be alright.
135 But I'm going to miss him.
- R 136 Yeah cause he's your youngest isn't he?
- M 137 Yeah it's going to be sad actually.
138 I think he'll be alright though.
139 Cause he does love coming to school.
- R 140 Do you have extended family (here)?
- M 141 Yeah, oh he loves my mum and my dad.
142 We just had an aunty come from (names place) and uncle come from
(names place).
143 And he'll cling to this uncle.
144 Just loved the uncle.
145 Stood by him, sat by him wherever he went.
146 Followed him he hugged him, he loved him, it was just beautiful.
- R 147 So he gets on quite well with different people?
- M 148 Gets on quite well with older people I find.
- F 149 He doesn't always respond and that properly.
- M 150 Oh, all kids do that.
- F 151 He knows he can get away with that cause he's a lot smaller and that.
- R 152 Yeah what's the age difference between him and his brothers?
- F 153 Well one's 3 years older and one's 5 years older.
- M 154 (Mother then clarifies by naming each child and age. Start talking about
the elder sister and her reading.)
(R, M and F move to another place in the preschool and M begins the
interaction by discussing B8's tendency to interact as part of a group
rather than on his own.)
- M 155 Does that make it a problem that he's just using someone else to prompt

- M 155 what?
- R 156 Um it doesn't make it a problem but he may like when he gets to year
one and two if he doesn't answer when the teacher does put him on the
spot yeah that may the teacher might say "well he doesn't answer me or
he doesn't participate" when in fact he is but he'll participate in a group.
157 He might just need to learn it.
- M 158 But (eldest son's name) was the same.
159 He was exactly the same.
160 He's doing really well now.
161 But I see what you mean.
- R 162 It just came out in those two stories.
(Explains the purpose of the research and how B8's stories seemed to fit
in and how the information used could be used in the classroom.)
- M 163 Would he have done it though without the tape recorder?
- R 164 I would go up and talk with the kids quite a bit without the tape recorder
and he wouldn't really.
165 (R and M start to talk about how they knew each other a few years ago
and how B8 had asked the mother about this.)
- M 166 He is quite confident.
167 At home he is confident.
168 He's not confident in a crowd.
- R 169 And that's a personality thing too. (Relates how her oldest daughter is
like this.)
- M 170 The only thing I find that it's probably going to be a problem is that
when they need to ask a question he's not going to get up and ask a
question.
171 And then they're going to fall behind because they're too scared to ask.
172 I know I did that as a child.
173 Too scared to ask a silly question.
- R 174 (Stresses how the school classroom of today is different in terms of
more small group work that would allow children like B8 to
participate.)
- M 175 Or even ask a question as a group even so that nobody is singled out.
176 It's a lot better now.
177 It's a lot more relaxed.
- M 178 My kids love coming to school.
179 Apart from but otherwise she's getting better.
180 She misses me.
(The talk is about the elder sister now and the tape recorder is turned
off. When it is turned on again R and M return to talking about B8.)

- R 181 He seems to run around quite happily in the playground.
182 He doesn't seem to get intimidated in the playground.
183 He stands up for himself.
- M 184 He does stick up for himself doesn't he?
- R 185 That's important.
186 And B2's a good friend of his?
- M 187 Yeah, B2 has found him more than he's found B2.
188 But um.
- R 189 (Starts to wrap up the interview.)

After the taped interview, mother and researcher were talking while waiting for the students to come in from outside. M mentioned that B8 was not five until October and that she likes the children to be together as a "family". In fact, the "family life" is encouraged.

INTERVIEW WITH PARENT: MOTHER OF G5
EDITED TRANSCRIPT
9/03/00

- R 1 | What's the age difference between those two (ie. G5 and her younger brother)?
- M 2 | Just under two years, 18 months I think.
- R 3 | And you've got other children too?
- M 4 | (Gives ages of other two children.)
 5 | (Gives grades of other two children.)
- R 6 | And the other two are boys or girls.
- M 7 | Yep, two girls.
- R 8 | So, he's the only boy.
- M 9 | Yep, he's the only one.
- R 10 | I bet he gets spoilt.
 11 | (Begins the discussion about G5 by telling the mother why her stories were picked. Explained to her how they flowed from one thing to the next.)
 12 | Is she like that at home?
 13 | Does she go from one thing to the next at home?
- M 14 | I think she gets a lot of that too because of her two sisters you know when we are at home we talk about different things like what's happened at school, what one did at school and cause they're two different ages then you've got her age and then they ask G5 what she did and G5 will go on and on and then "yes, G5 alright, alright" and then she goes "and and right did you know" and then they go "Ok, G5 watch tv now."
 15 | But yeah she likes talking.
 16 | She likes listening too if it's interesting.
 17 | It it's not she turns it around to make it interesting for herself.
- R 18 | She was like that in (finds a story of G5's and explains how it actually contained numerous "mini" stories within it).
 19 | Did she actually go to the birdpark one day?
- M 20 | Yeah, last year they had a kindy outing.
 21 | You know the last thing.
 22 | And we went to the birdpark and of course then, like before when we went there, ages before, they didn't have kangaroos running around they only had them in the cage in the areas.
- M 23 | But this time there was kangaroos running all around and the kids could

- M 23 feed them and then you had you walk over into this little area, climb over this fence and then they had rabbits in there, you could feed rabbits and stuff and that.
- R 24 It's quite good though, a lot of hands on stuff.
25 Yeah, well she was taken by the kangaroos and stuff like that and that you feed them, she could pat them but they don't bite (retelling parts of G5's story here).
26 She obviously didn't see the teeth.
- M 27 No, because when you feed them because their mouth comes over it all you can feel is the tongue you can't see the teeth.
28 So that's why their hands like when you get little kids they don't go like this like how we do they go (shows) so the hand even though the teeth are there the hands are like this so they're not even looking at the teeth anyways.
- R 29 She was really taken by that.
30 In that same story she also told me about going to a movie by herself to see a dinosaur.
- M 31 Yeah that was with her two sisters but, without me see, she thinks she's going by herself so that when she goes with her two sisters, that's by herself.
- R 32 She had this cheeky grin on her face at the time.
- M 33 Like with her "did you go to the movies with Mum" she'd say "no, by myself" even though it was with her two sisters but cause mum's not there it's by herself.
- R 34 So she's chatty at home then?
- M 35 Yeah, yeah she takes in a lot.
36 A lot of the things you think she forgets but she doesn't she remembers a lot of things from a long time ago.
- R 37 Another story was about how grandma hurt her hand?
- M 38 That's my husband's mother.
39 She rung up one day this was not last year but the year before.
- R 40 Well she told me about this.
- M 41 Yeah well not last year but the year before, before they came over for a holiday and she rung up and she was talking to G5 and she was saying "oh nanna hurt her hand in the garden" and until this day she will always say "How's nanna's hand? Nanna hurt her hand in the garden" I go "yes, nanna hurt her hand in the garden".
- M 42 And now she probably doesn't know cause I haven't told her I only told

- M 42 the two big ones that her grandmother now has an artificial um bypass?
43 I don't think she knows otherwise she'd be saying "nanna has a plastic heart".
44 But no she hurt her hand in the garden when she went out in the garden to do a bit of weeding she sprained her wrist and because my father-in-law was rubbing it it just got worse and worse so they had to go in the hospital.
45 Apparently she had sprained it really bad and with the rubbing and that it hurt the muscle more so it took a fair while to heal.
- R 46 You're Maori? So they're still in New Zealand?
- M 47 His mum and dad are still alive, my parents have died years ago.
48 But I'm a Maori but dad is part Cook Island from (says name of island).
49 He's part (name of island) and part Tahitian so they've got the three in there and plus European.
- R 50 She's got a really beautiful face there.
- M 51 She's the darkest there's her and my sister-in-law's daughter in Sydney are the darkest.
52 All the rest are really fair.
- R 53 So have you got family in (names town)?
- M 54 No.
- R 55 She told me about how she hurt her hand.
- M 56 The iron it was the iron it wasn't a fire she knows it was the iron because when I finished ironing something I remember I said to her "don't touch the iron because it's hot" and she knows not to touch it but she just went like this to it with the tips of her fingers.
- R 57 And she went on a train was another story.
- M 58 That was a long time we went I don't know which train she's talking about.
59 We go on the ones down here at the thing (miniature railway).
- R 60 No, she's going in a train somewhere.
- M 61 It might have been the time I took her on a train we went to (names place) to see Disney on Ice.
62 And I took her on the train and I had my three girls (son) stayed home with his dad he's too little and I took another two girls there was five of them yeah and we went on the train.
63 She was two.
- R 64 She was telling me about it that she went on a train and that she saw a

- R 64 rainbow (Talks about G5's style of storytelling and mentions the part re G5's father and the seatbelts.)
- M 65 Always always as soon as we get into the car she says "Dad have you got your seat belt on?" I think because I always say it and then she gets in there she always goes "dad got your seat belt on? Dad got your seat belt on?".
66 She's very thingy about seatbelts.
- R 67 (Returns to retelling the story and mentions the part about touching a rainbow.)
- M 68 Probably that would have been the cause when you're going on the train early in the morning and all the sun hits the window and the colours change.
- R 69 (Retells story about the zoo.)
- M 70 Yeah we went to the zoo that was just before Christmas last year we went to zoo.
71 I took we went up for the day to stay up there with their dad in (names place) and he was working we took them to the zoo for the day when we went up there and that was really good.
- R 72 So your husband works up in (names place)?
- M 73 Yeah he comes back on Saturdays.
74 Saturdays he comes back.
- R 75 And you're not working?
- M 76 No, still got one more to go yet.
77 Another two years and I'll be right.
- R 78 So G5 did she go to kindy over here too?
- M 79 Yeah, she went with Mrs G last year.
- R 80 And before that she was at home?
- M 81 No, before that she was going to the one at (says place) near the daycare centre thing.
82 I used to take her there two days of the week just to give her time with kids and stuff like that cause in Sydney my other two used to go to preschool.
83 They call it preschool.
84 They have daycare and then you go to preschool when you're toilet trained you can go to preschool.
85 And then that's 4 to 5 year olds I think I don't know.
86 It's different here compared to there.

- R 87 So how long have you been in (place) then?
- M 88 Um, three years this will be our third year.
- R 89 So she was born in Sydney?
- M 90 I got here she had just turned one.
- R 91 So you moved over for his work then.
- M 92 Yeah for his job they it was when they started building the new X he moved up to that one and then when they did the Y he's all over the place now.
- 93 No, it's pretty good.
- 94 The kids love it here though.
- 95 (We begin to discuss the merits of the town we live in.)
- R 96 G5 at home, what does she like to do?
- M 97 She likes a lot of things, a lot of things.
- 98 She like watching tv sometimes tv can be very boring for G5 and she likes drawing, she loves drawing she'll find any scrap of paper and anything just to draw on she'll draw with anything just to draw.
- 99 She likes reading she likes reading but she likes being read to more than just herself reading so I read to her a lot or her sister does.
- 100 But she likes outside sometimes yeah.
- 101 She likes inside riding her bike going for rides on her bike but her favourite place is the beach.
- 102 She loves the beach she can boogieboard.
- 103 She gets out there on her boogieboard and she knows how to catch a wave and she just rides her board all the way out the wave.
- 104 We were at the beach the other day and my husband says "we have to get the camera, we have to bring the camera down and take a photo being this little".
- 105 But she started doing this last year the beginning of summer last year she actually started to go all the way on the board cause usually we have to stand there and wait for the wave and then put her on it but now she can stand out there and wait for it herself with her two sisters or by herself wait for it and once she catches it and then she's off.
- 106 She loves the water either the beach or the pool.
- R 107 Does she like doing things with her older sisters or are they too much older than her?
- M 108 Yeah they are they like playing but I think they get too bossy for her cause she's still little she's still a kid I keep saying "she's only four" she'll be five soon cause she still likes to play and be silly and but you know they kind of "oh, don't be a pain G5 or".
- M 109 But then she plays a lot with her brother but then he gets a bit rough being a boy and that.

- R 110 And he'll be in kindy next year so this will be his last year really.
- M 111 Yep, he can't wait cause he goes to the creche every day when I go to the gym and there he can do drawing and painting and stuff like that.
- R 112 (We return to talking about G5's style of storytelling. G5 is also instructed by her mother to take her brother to the toilet.)
113 Anybody else in the family like that the way she sort of goes from one to another?
- M 114 Yeah (sister) is like that.
115 (sister) was the same (sister) is full of stories she can talk for ages and she's another one she remembers things.
116 (another sister) does too but she keeps a lot of things to herself and she's very polite she's doesn't like to let things out whereas (sister) very open like G5.
117 And they like to make you laugh and feel good.
118 Whereas (another sister) she's pretty much keeps things to herself she keeps a lot to her heart you know she doesn't like to let a lot of things out pretty secretive.
- R 119 The name G5 is that a Maori name.
- M 120 No that's named after my sister and her dad's brother.
- R 121 It's different but it suits her.
122 She looks like she could be girlish and then she looks like she could be a tomboy as well.
- M 123 Yes, very much.
124 Cause I said to my sister I named her after two quiet people and I end up with her like that but she does she's a lot like my sister and she's a lot like her uncle.
- R 125 (Starts to wrap up the interview.)
126 Be interesting to see how she goes in school with that story style.
- M 127 Yes.
- R 128 (Discusses the style in the context of trying to begin reading in school)
129 How did your other girls go?
- M 130 (sister who is like G5) is actually just coming into reading.
131 (other sister) is a reader she doesn't like to read out loud but she reads books and that sort of thing.
132 (sister like G5) found it very hard to read.
133 You know how they start to read she'd look at the picture more than try to read what's there and she'd have so much things running in her head about the picture and I'm going "Ok I can see the picture but what does it say".

- M 134 And some of the words she knows what they are but she's too busy on what she thinks the story is you know but now she's actually starting to get into reading and she's doing really well she's come a long way with her reading.
- 135 Last year she come up with her reading.
- 136 She likes reading a lot of things too like interesting things she'll sit there and say "mum did you know ra ra ra."
- 137 Like she said "mum did you know that this cat doesn't have hair?" and I'm going "all cats have hair" "no mum look" and she's reading it and I go "give us a look" and honest to God this cat doesn't have hair doesn't even have whiskers doesn't even have any hair at all.
- 138 It's in this book about cats and it's this breed of cats that doesn't have hair.
- 139 (Continues the description about this cat.)
- 140 That's her.
- 141 But G5 loves school.
- 142 She'll get on the phone to her father and she'll just rattle on for ages "I did this at school and we did this and did you know" and she'll tell him about what one of the kids at school did.
- R 143 A little observer.
- M 144 Yeah and then he'll come home and he'll go "how was school?" and she'll say "oh I told you already weren't you listening, can't you remember things?". (Retells the conversation between G5 and her father.)
- R 145 She must be quite used to talking on the phone then to her dad.
- M 146 She talks to anyone on the phone.
- R 147 Have they been back to New Zealand?
- M 148 No, her nana and that came over when my oldest one had her Holy Communion they came over here and they stayed here about four weeks.
- 149 And G5 would go "nanna nanna do you want a cup of tea, nanna nanna are you hungry?".
- 150 I'd say "leave her alone" "oh".
- 151 My mother-in-law is really old and when she was watching tv she'd go "Nanna you awake?" "G5, nanna's asleep" "oh, you're sleeping, you gonna get up soon?" "just leave her to sleep cause if she gets up she gets cranky" oh dear.
- R 152 Do you tend to socialise just with the family or do you have friends that you socialise with?
- M 153 Yeah we have friends.
- 154 Yeah we have other friends but a lot of the time we go away on our own like go down to the beach and you look around and G5's gone to play

M | 154 | with other kids.
| 155 | She doesn't like hanging around and you go "G5 come over here" "oh
| | no, I'm just playing with my friends".

INTERVIEW WITH TEACHER
EDITED TRANSCRIPT
8/5/00

- R 1 (Explained the purpose of the interview ie. to check the results of the analysis broadly with the teacher's perceptions and knowledge about each participant. Informed the teacher of the number of stories and attempts. R and T start to talk about B7 and how short his stories were.)
- T 2 He tends to use words rather than a sentence structure, doesn't he?
- R 3 He was one who really needed an adult to help him.
- T 4 He's going to (speech therapy) once a week.
 5 I think for another couple of weeks.
- R 6 He wants to communicate.
- T 7 But he gets so frustrated because it doesn't come out.
 8 That's when it becomes physical.
- R 9 He tried to tell a story by himself and I noticed it wasn't as full as when somebody was with him.
 10 So, he still needed the help and the questions to get more information out, to get more of a story out.
 11 He and B13, B13 was a surprise.
 12 His stories were on the surface seemed simple because his vocabulary is quite poor.
- T 13 Mmm, needs (speech therapy) too but with Mum working, can't make it.
 14 Which is so sad cause she's a Mum who tries to do everything but she does need her job as well.
- R 15 He's got some really good skills, some really good sequencing skills.
- T 16 Even with his numbers, his colours, you know she does obviously spend a lot of time with him reading and doing all the other things with him.
 17 But his speech is really really poor.
- R 18 It's a shame because his speech and vocabulary is masking people's ability to pick up on his other skills because he's got some really strong skills.
 19 Does she read to him a lot or something do you know?
- T 20 Yes, yeah even with his knowledge on books and news and you know things general knowledge things like that too.
 21 She does talk to him a lot as well.
 22 In fact I actually said to Mum that after the holidays, he's more confident speaking.

- T 23 Whereas before, it used to be you know like head down.
24 But it's still not the g is still a d, the s is just missing, there's quite a few letters that I really really.
- R 25 I feel that once he picks up on something, he'll really get it well.
- T 26 I'm actually doing a THRASS workshop next week.
27 (R and T begin to discuss the merits of THRASS and LETTERLAND particularly with B13 in mind.)
- R 28 (Presents one of B13's stories to demonstrate to the teacher that this participant does have the ability to tell booklike, episodic stories.)
- T 29 (Keen for B13's mother to talk with R about his stories to help convince her to follow up on speech therapy. B13's mother is a single parent with no extended family support and teacher is keen to help her seek help for B13. R and T also wonder about B13's hearing.)
- R 40 He was a surprise when I sat down and analysed it.
41 Something needs to be sorted out.
- T 42 I think so yes.
- R 43 Oh and little B2.
- T 44 See he's read to a lot as well.
- R 45 I had a long chat with Mum that day.
- T 46 She talks for him too.
- R 47 Has he started to talk in longer sentences?
- T 48 To me he will but like this morning he's come like this (shows a sad face, looking downwards) in the door and I said "oh you've left your smile at home."
49 No emotion even, no change of expression, no nothing.
50 Dad said "oh, he's shy this morning".
51 I said "can you ring the bell?".
52 Just a blank and he really just looks at you.
53 So I said "oh well, I'll have to ask someone else".
54 And (teacher assistant) and I have decided to ignore that.
55 It's a moddycoddling and really really immature.
56 And when you ignore him that's when he actually comes to us.
- R 57 Yes cause when I tried him on the tapes, he would try but he wouldn't say anything but when the pressure wasn't there I sort of ignored him basically he would tell his stories and tell me.
- T 58 And when I speak to him I basically give him a choice.

- T 59 We were doing stories about mum today "mum reads to you, mum plays with you, you know, what would you like me to write".
60 And he went (shakes head "no").
61 "Well, you need to tell me which one otherwise I don't know".
62 "While you're thinking about it, I'll do someone else".
63 I must have done three before he ventured to say anything.
64 I just left him, I thought "well".
65 They will speak for him, make excuses for him and I just think they're not giving him, it's not helping.
- R 66 He hasn't ever been picked up for speech and language stuff at any stage.
- T 67 It's not just speech and language, it's gross motor skills too.
68 I have actually got him and it's been hard work I got him actually climbing over an "A" frame, the highest one.
- R 69 He doesn't like climbing, does he?
- T 70 (Explains how she taught B2 how to climb and the time it took.)
71 By Friday at lunch time, he did fifteen times.
72 Up one and down and his smile was my reward.
- R 73 There's a whole history of not taking risks there.
- T 74 Yeah. Not anything will he take risks.
75 He'll sit at a table and watch the others before he'll have a go.
- R 76 So, that came through in his stories.
77 And the other one is B8.
78 (Explained how both of his stories were told in the context of the group.)
- T 79 B2 will look up to B8 and follow what he does.
80 And I'm trying to not break the friendship but he relies on B8 so much that I'm saying "B8 you hold so and so's hand and B2 you hold so" and B2 goes "ah" you know but "you're going to be right behind B8" and then he'll sort of um that's how I'm going at the moment.
- R 81 B8's Mum said to me how B2 has found B8 more than B8 finding B2.
- T 82 B2 looks for him.
83 B8 plays with anyone in the playground.
- R 84 B11?
- T 85 He's gorgeous.
- R 86 His stories were very booklike in structure and very episodic.
87 He's just so confident and it all came through in his stories.

- T 88 Mmm (agrees).
- R 89 And little B12, very confident, very booklike.
- T 90 You see both of those have older brothers and sisters.
- R 91 B12 showed me that he could change his language with each context.
(Relates the story that he had with G4 at the table.)
- T 92 Very independent boy, yep.
- R 93 And G4 was very confident too.
- T 94 Mmm, not surprised with those, not surprised at all.
- R 95 (We discuss the mix of family backgrounds in the classroom from the
"typical" family to one in which the child is cared for by the
grandparents etc.)
- T 96 B3 is in (names country) all this term with his grandparents.
97 You see, he doesn't live with his parents.
- R 98 (Relayed the story by B3, B11, and B12 about their fathers. Not any of
these boys live with their fathers but do see their fathers regularly.)
- T 99 (re B12) Mum and Dad there are very good in that they share a lot of
what the kids do whereas I don't think B3's quite getting that.
- R 100 B3's quite independent and vocal but he needs extension within that.
- T 101 Needs a bit of structure too but can come across quite angry sometimes
because of what's happening but then he has seen anger.
102 Did you get G7?
- R 103 Her stories were more like descriptions and lists.
104 Same as B5.
105 And G7's were very much talking about grandma and pets.
- T 106 Parents there are separated too.
107 (Confirms that G7 spends lots of time with grandmother.)
108 Mum has difficulty supporting the child (gives some examples).
- R 109 And I gathered the library book's about the only thing she gets to read.
- T 110 Yes and that will probably be grandma reading them to her too.
- R 111 And B5 was interesting because he must have avoided me the first week
or so.
- T 112 Because he's gotta make sure that it's safe.

- T 113 He wanders around and makes sure he comes to the teacher aide or I first before he comes near anything.
- R 114 (Discusses both stories re Winnie the Pooh.)
- T 115 He does love Winnie the Pooh because we had that again for news.
- R 116 But he took quite a while to tell me a story.
- T 117 Yes, a while.
118 And yet he does speak to us a lot more than B2.
- R 119 He gave a lot more in the end but just that whole thing of it just took him so long.
120 And B10, he took ages to warm up to the whole thing but by the time we got to the end he was saying a lot more.
121 He told me lots.
122 And his was very factual too.
- T 123 (Confirms the themes portrayed.)
124 He's babied to a certain degree too (gives an example of this in the pre-primary).
125 Every day, she's (B10's mother) got to check to see if he's ok (gives another example).
126 And then this morning he wasn't going to stay.
127 And I said to him "it's just a shame because we're doing mother's day things and you're going to miss it".
128 Anyway, she came back and she said "oh, he's decided to stay".
128 And I said "oh, I'm really glad".
129 "We are here to look after you".
130 And I've had her before.
131 But the older brother was really a year older.
- R 132 That might explain, he was a very careful speaker, very careful with what he said and he would very slowly and
- T 133 And almost think about it before he spoke.
- R 134 Maybe he's grown up with that the need to think, think before you speak.
- T 135 Methodical, yes.
136 A lot of that I'm trying to get mum to let him have some independence (she gives another example).
137 Did B7 tell any stories?
- R 138 B7 did his were very very short and he needed a lot of assistance to get them out.
139 And one was a bit weird.

- T 140 Some of his stories are really far fetched.
 141 Well, I queried his carer one day about a story and she said it wasn't true.
 142 But that's the kind of thing I get from him, they're not really very nice.
- R 143 (Explains how B7 tried to tell a story into the tape recorder by himself but he seemed to need the adult to tell a lot more and shows another story showing how B7 picks up on what is going on around him.)
- T 144 (agrees)
 145 (Discuss again the different family structures of the students in the pre-primary classroom.)
 146 They weren't very good at going to the tape recorder (in the "self recorded" storytelling context).
- R 147 That's something in itself that firstly maybe it's just too early in the year, secondly they need a lot more time.
- T 148 We do a lot of that with PMP (Perceptual Motor Program) in third and fourth term.
- R 149 But they loved this (re the tape recorder) and loved listening to themselves.
 150 Most of them enjoyed it.
- T 151 G5?
- R 152 She loved it, she enjoyed it but she has a very different storytelling style to anybody else and when I talked to Mum, Mum was the same.
- T 153 Mmm, no structure.
- R 154 (Explains that this may be a result of the social interactions at home as reported by the mother and the need to be entertaining in order to maintain the floor.)
- T 155 (Discusses family structure of G5.)
- R 156 Her stories were about herself and what she did.
 157 They just go from one thing to the next and they entertain.
- T 158 (agrees)
 159 A very quiet little girl but happy to do whatever you ask her to do, very kind little girl.
 160 B1?
- R 161 B1 was very quiet.
- T 162 Very knowledgeable though.
 163 He can read.

- T 164 Um really good with words, really good even with fine motor skill stuff,
will put quite a bit of detail on it.
- 165 But when he comes in in the morning, he won't say "good morning".
- 166 Until Mum and Dad's out the door, I don't actually get anything and I
sort of say "oh the cat's got his tongue or he's left it under the pillow"
he'll sort of smile at me.
- 167 He's happy enough to be here and he'll bouncing around with Dad
looking at things or reading a story or doing a puzzle and when they go,
then he speaks to me.
- R 168 That's interesting. (Relates how he told his story to B8 and then
"summarised" it for her.)
- T 169 He wasn't going to do the whole thing.
- R 170 And the next one was a retell about a movie.
- T 171 He has an older brother and older sister and the brother is a very clever
boy, very methodical and very you know.
- 172 And he's also getting a huge push from Mum.
- R 173 He's almost the sort too where if he doesn't see the point of something,
he won't do it.
- T 174 Mmm, I don't think he's quite happy or confident to take a risk either.
175 (Describes the day that B1 read to the teacher and how B1 was
"beaming" to do this. However, he did not wish to go and read to the
teacher next door whom he knows well.)
- R 176 Little B9 was very quiet too.
- T 177 Very quiet, very thoughtful, very you know everything's happening and
you see him doing what we've asked him to do but he'll never venture
to put a hand up.
- 178 Actually, this week he's starting to do that because if they don't I still
ask and he's starting to do that but then when you ask him, he goes "uh,
uh" and it takes another it takes a lot of coaxing to draw it out.
- R 179 That's exactly what he did in the stories.
180 He took a lot of coaxing.
- T 181 Mum's like that too.
- R 182 G3 was like that too.
- T 183 Yeah.
- R 184 When she got to know me she was better but it took a while.
185 G8 was alright.
186 She'd just tell a quick story and off she went.

- T 187 Yeah, ramble ramble and just hops along on her way.
- R 188 Same with G1 and G2.
189 Very keen G1.
- T 190 She's beautiful.
191 She will go and tidy up and clean up and do things without us asking.
192 Just like a little mummy.
193 She's got to tidy up and she does it so quietly.
194 Yet to form a firm friendship whereas the others, most of them have.
195 G1 waits a bit and watches and if it's too rough, she moves on and finds someone quietly to do something or on her own.
196 Mum was concerned and I said "well, she's happy and I'm not concerned because she's not unhappy about it".
197 "And she chooses to do that".
- R 198 G2 was interesting.
199 Sometimes it's like drawing blood from a stone to get her talking.
- T 200 (agrees) loves B6 and B10 to death.
201 She'll follow them doing anything.
- R 202 Very keen to please.
- T 203 Mmm.
204 B6?
205 He's come on really well.
206 Yeah, last year we would not have got a lot out of him.
207 He's a late birthday.
- R 208 A lot of action type stories.
- T 209 Yep.
210 Plays a lot with Dad.
211 A lot of reading, a lot of books.
212 The "Where's Wally" books, he loves them.
213 When he disappears, you'll always find him in the reading corner with a book.
- R 214 He, B11 and B12 tried to tell a bit more of an action story or a bit more of an imaginative type of story more of what a story we think should be.
- T 215 Yes, he's really come on.
216 Last year, he'd go from one activity and by the time he'd start the next one he'd say "I'm tired".
217 But now he'll say "I've done this and this and this and now what".
218 It's just wonderful.
219 I might have to get back to them.
220 I think it certainly helped the kids and it's helped us as well.

APPENDIX D

THE STORIES

The participants made ninety-seven attempts in storytelling across four storytelling contexts. This appendix presents all of these storytelling attempts together with the results of their analyses. It is referred to in Chapters Four and Chapter Five in the body of the report.

The Transcription of the Stories

The tables that follow contain the transcriptions of the participants' storytelling attempts. The transcriptions of these attempts are in the form of "full transcriptions" (see **Transcription**, Chapter Three). Minor changes have been made to the conventions adopted in these transcriptions to enable easier reading of the transcripts in such a restricted space. Therefore, the conventions used for the transcripts in this document are:

"R:" = researcher's utterances.

"C:" = child's utterances.

"C2:" = a second child's utterances (These were only recorded if they contributed to the story overall.)

(abc?) = this was unintelligible, the word written in brackets represents the researcher's guess of the word.

() = word unintelligible and the researcher was unable to make a guess.

ABC = said loudly

Abc = stressed

abc: = elongated on the sound preceding the colon.

... = pause longer than 5 seconds.

Some gestures have been recorded if they formed part of the response of the participant or researcher eg. (nods yes). Utterances have not been numbered. In addition, where the speaker has an extended turn of a number of utterances, conventional punctuation has been used to delineate breaks between utterances, phrasing. This is to enable easy reading of the text and follows the conventions used in the full transcriptions of the stories. These conventions are in accordance with that adopted by Dyson (1997, p. 189) and Michaels (1991, p. 310). Codes replace where participants have mentioned names of people or places in their storytelling attempts.

Criteria for Ratings Used in the Tables

The results of the analysis conducted on the storytelling attempts are presented in the tables that follow. An explanation of each column in the tables is provided below.

Table D1: Explanation of codes used and information presented in each column for the presentation of the story data analysis results.

COLUMN NO.	TITLE OF COLUMN	EXPLANATION
1	Code	This is the code for the storytelling attempt. The first part indicates the participant; second part indicates the number of the storytelling attempt for the participant; the third part indicates the date that the attempt was made. Hence, a code such as B2-1-22 means that this is a story told by participant B2; it is his first story; and it was told on the 22/02/00.
2	Text of story	This presents the participant's storytelling attempt as transcribed in its full transcription format. Formatting restrictions in this table did not

allow for some longer stories to be transcribed in full in the boundaries of one cell. On such occasions, the story was divided into parts and coded accordingly. For example, G5's story told on the 18 February was very long. As such, there are two parts to it in this document, coded "G5-1-18a" and "G5-1-18b" accordingly.

3	Is it a story?	A "yes" is entered if the text collected is judged to be a "story" according to the definition used in this research. A "no" is entered if the text collected is judged to be a "non story" according to the definition used in this research.
4	Comments	These comments describe the story told according to the criteria as set out in the definition of "story". If a "no" is entered in column 1, comments made here support the judgement.
5	Adult help?	This refers to research question three that focuses on aspects of the interaction that facilitate the participants' storytelling. Here, the focus is on how the adult's input has helped. There is a choice of three ratings to describe the level of adult assistance offered to the participant. "Minimal" means that the participant possibly needed only an initial prompt or ending prompt with no or minimal adult utterances during the story. "Supportive" means that the adult's utterances comprised mainly of fillers, requests for clarification or story encourager. The participant maintained control over the development of the story. "Directive" means that the participant required direct questioning to complete the story eg. requests for description, extension, restatements of utterances with question etc. to the extent that the adult controlled and directed the development of the story.
6	Comments	These comments refer to research question three and provide more information pertaining to this issue as well as to support the rating. Noted here is the storytelling context in which the attempt was made.
7	Info re s/c b/g?	This refers to research question one and requires the storytelling attempt to be rated according to its success in revealing some aspect of the storyteller's sociocultural background. A "yes" is recorded if the storytelling attempt did reveal information about the participant's sociocultural background. A "no" is recorded if the attempt did not reveal information about the participant's sociocultural background.
8	Comments	This refers to research question one and provides comments that specify what aspects of sociocultural background are revealed through the story if the entry in column 6 is "yes". At times, questions are formulated concerning clues revealed about the participant's sociocultural

background. If the entry is "no", then no information is recorded in this column.

9	Comments	This refers to research question two. It provides information that details what aspects of story analysis seemed to help in revealing information about the storyteller's sociocultural background.
10	Structure	This column contains information about the structure of the story.
11	Function	This column contains information about the function of the story.
12	Theme	This column contains information about the theme of the story.
13	Time	This column details the total time taken for the story to be told.

Presentation of the Stories

The participants' storytelling attempts and subsequent analyses are presented in two parts. Part 1 contains Table D2 and presents the storytelling attempts and analyses for the six exemplar participants in order of their presentation and discussion in Chapter Five in the body of the report. These were participants whose stories were notable in their ability to reveal much information about their sociocultural background. The parents of these six participants were also interviewed (see Appendix C).

Part 2 contains Table D3 and presents the storytelling attempts of the remaining participants. Chapters Four and Five present a discussion of these and the storytelling attempts of the exemplar participants in summary form.

APPENDIX D PART 1

TABLE D2: THE STORYTELLING ATTEMPTS OF THE EXEMPLAR PARTICIPANTS

Table D2 contains the storytelling attempts of the exemplar participants and the results of subjecting each of them to the story data analysis procedure (see Story Data Analysis Procedure, Chapter Three and Appendix B).

Table D2: The storytelling attempts of the exemplar participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
<u>B2-1-22</u>	C: I did mine. R: You did yours. What is the picture about then? What's happening in the picture? C: One of those things down in there is having a bath. R: That's a duck is it? You've drawn something here. What have you drawn here? C: (looks at picture and shrugs) R: Can you tell me about your picture? C: Er I did this one and this one. R: Mmm. So you did this one first and then this one. And have you ever been swimming like that girl? C: (nods no). R: Do you go swimming? C: Yeah. R: Where do you go swimming? C: Mmm R: At the beach or at the pool? C: At the pool. R: At the pool. I bet you're a good swimmer.(B8 interrupts with a story)	no	Required heaps of prompting, became a question/answer interaction centered around his drawing. Adult assisted storytelling context.		The discussion about pools that the child and adult had in this exchange seemed to stimulate the next story by B8.	yes	This was his first attempt at a story. Was he usually this reticent to talk? He seemed keen to tell a story but uncertain as to how to do it. What of his communication in other contexts? Possibly, if the adult had understood his second utterance about the bath, a story may have emerged. This attempt highlighted how children's articulation could hamper their ability to have their story understood.					1:15
B2-2-24	(was not transcribed as he said very little into the tape recorder)	no	First try at self recording with adult assistance. Was very quiet.			yes	This was a very quiet boy who found this whole task of storytelling into a tape recorder somewhat difficult.					0:10
B2-3-25	C: We got frogs. R: Oh. C: Nana and dad got them. R: Where did they get them from? C: From the shop. R: Where are they now? C: In my bag. R: Are they real frogs or plastic? C: I think they're plastic.	yes	experienced/ conversational	supportive	This was collected without the tape recorder while B2 was eating. He initiated the story when the adult was talking with him and really only required the support to continue.	yes	B2 had tried with the tape recorder before this yet this was his first story. This said something about his preferences for communicative contexts and overall use of language. B2 seemed to prefer this communicative context than when the "pressure" to entertain and be "on stage" with a tape recorder was present. He also possibly had a language delay. His story was also related to what he was doing and the overall theme for the day. Seemed to respond better to this concrete use of language than being too abstract. He told us about a Nana and a father.	theme, adult prompts, structure	The story began with an abstract initiated by the child. Then adult prompts helped to develop the story beyond that to have a follow up stanza of initiating event and internal response. An informative story. Cohesion achieved through use of referents. Sequential cohesion provided by adult. Canonicity evidenced. Intentionality evidenced with adult prompt.	relate an experience in relation to "green day" and while eating green eggs and ham	frogs (lolly frogs)	not taped
B2-4-29	R: What's your story today? C: Um I've got a teddy at home. R: You've got a teddy at home? C: Mmm. R: And what do you do with your teddy? C: Um ... he sleep me. R: He sleeps with you does he? C: Mmm. R: Oh, special teddy indeed. Has he got a special name? C:Um mmm no. R: No? He's just your teddy.	yes	experienced/ conversational	directive	Adult assisted storytelling context. This was B2's first story into the tape recorder after many attempts and despite the adult being present for over a week. He still required direction to help him develop his story from its original statement.	yes	B2 had the ideas and wanted to communicate them (as evidenced by his attempts) but needed direction to develop them verbally. Also, this was his first successful story into the tape recorder after the researcher had been present collecting stories for over a week. He took a long time to "warm up" to new communicative situations and required the support for some time. He told us he has a teddy which he took to bed. This was part of his view of his world.	adult prompts, structure, theme	Informative story initially told with one stanza. Through adult questioning, another line gave more information about the teddy. Cohesion provided by the adult and his use of referencing. Narrative processes were difficult to tease out.	manage social relationships/ tell something of importance in relation to himself	his teddy	0:50
B2-5-07	C: I have a dog. It called X. R: What things do you do with your dog? C: Play ball with dog. My dog is two. R: Two years old? C: Mmm.	yes	experienced/ conversational	minimal	This story was told while he drew a picture of his dog. The picture was for the class book of stories. He initiated this story and was in total control of it. The story was not tape recorded.	yes	It seemed that this boy will communicate through stories once he knew the listener and if he wanted to. Also, once again, he told a story triggered by what he was doing at the time. In addition, he was unable to draw a picture for a past story as requested. He instead drew a new picture and told a new story. This might be indicative of his general development concerning the ability to handle abstract vs concrete concepts, events of the past vs events of the present. He told us he has a dog who he enjoyed being with. He used the listener to help him develop his story.	adult prompts, structure, function, theme	This was a descriptive/informative story about the character of B2's dog. He was drawing the dog as he talked. It was cohesive by virtue of this theme of his dog. It was difficult to tease out narrative processes with such a story.	tell of something important to him/tell of what he was doing	his dog	not taped
<u>G3-1-18</u>	R: What would you like to say? Can you tell me anything that happened today or yesterday? That might happen on the weekend? C: (child looks at R) R: What happened? Something happen yesterday? C: (child shrugs) R: How about tomorrow or the weekend? Are you going to do anything? C: I had a sleep over. R: When did you have a sleep over? C: (child shrugs).	no	answering questions		Adult assisted storytelling context. Required a lot of direct questioning - gave very little back.	yes	This girl possibly took some time to get used to a new communicative partner and/or was not used to telling stories.					0:55

Table D2: The storytelling attempts of the exemplar participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G3-2-21	R: You tell us a story. What did you do on the weekend? Tell us a story about that. C: I went to Nana's. R: You went to Nana's. C: (nods yes). R: What did you do at Nana's? C: Go in the pool. R: Ahh, wow. I bet you're a good swimmer. C: (nods yes) R: Mmm. And did you do anything else at Nana's ... Who else went to Nana's? C: Lots of people. R: How come? C: Cause ... they wanted to go in the pool. R: Mmm. Was it Nana's birthday or something? C: No. R: So, there were lots of people in the pool? C: (nods yes). R: When there's lots of people in the pool does it get a bit busy? C: (nods yes). R: Big pool or little pool. C: A big pool. R: Oh, ok. Is that the end?	yes	experienced/ conversational	directive	Adult assisted storytelling context. The adult offered many explicit questions, elicitors which G3 seemed to take up on. More willing to tell a story than on previous attempt.	yes	G3 presented as being "quiet" but was beginning to talk to the adult with a lot of support from the adult. At the same time, she seemed to stay in control of the situation despite the on the surface control by adult. Was this a reflection of her usual communicative style? Did she have stronger communication skills than she showed here but allowed a glimpse of? Also, knowledge gained re family structure.	adult prompts, theme, narrative processes, structure	This story comprised of two stanzas, two lines each. First stanza was informative and included an initiating event and attempt. The second stanza hinted at the possibility that this storyteller could offer more complex stories. There was also an initiating event and attempt but with intentionality noted. No breach of canonicity though - mainly because that overall this was a story to inform about something with minimal emphasis on action. This structure left it open for the storyteller to embellish where she wished.	relate an experience	going to nana's - her experiences	1:20
G3-3-22a	R: What's your story today? C: Um I walked today. R: You? C: I walked today. R: You walked today? Oh. C: And when I get bigger I'm gonna walk and um. Ride on my bike. R: Oh, has it got four wheels or two wheels? C: (shows 4 fingers). R: 4 wheels, very clever. And what do you wear on your head when you ride your bike? C: Helmet. R: Yes, you gotta wear your helmet. C: And I got a um skateboard. R: A skateboard. Ah, and you're gonna ride your skateboard home? C: (nods no) I'll slip over. R: You might do yeah. C: When I get bigger. R: Yeah. So do you put your helmet on to ride your skateboard? C: (nods yes) R: Do you have pads for your elbows and knees? C: (nods no)... R: Is that the end? C: And the and the helmet has dots on them. R: Your? C: Helmet. R: Your helmet has dots on it has it?	yes	experienced/ conversational	supportive	Adult assisted storytelling context. Range of adult utterances used. The requests for clarification via questions and restatements were made because G3 talked softly and was sometimes difficult to fully understand. G3 stayed in control of the development of her story. She was asked to indicate the end in #27 but continued the story on to #44.	yes	The story told us that she liked bikes and skateboards. The story also offered information about family structure - two elder sisters who reason things with "when you are bigger". G3 demonstrated the ability to communicate in strings of utterances when she wanted to and in a complicated way. In this story, G3 communicated totally under her control - when she wanted to and with whom she wanted to. Essentially, was this the "key" to getting G3 to communicate?	theme, adult prompts, appropriation, structure including narrative processes	The story comprised of two structures overlaid on top of each other making for a complicated structure that informed as well as told about the "action". Began with an abstract. Then, two "action" stanzas with one comprising of initiating event, attempt sequence and the second comprising of setting, consequence and attempt sequence. Situated around these were two "information" stanzas, one stimulated by questioning by the adult, the other volunteered by G3. She appeared to "go off" on tangents of information but kept the "story" going. Canonicity and breach of it noted together with intentionality. Used "they" as a referent but antecedently so that the adult was uncertain as to who "they" were. She provided that information later.	relate an experience	bikes and skateboards/ her sisters/going to and from school	2:00
G3-3-22b	C: Yeah. And they ride the bikes. R: And they ride the bikes? C: And they sometimes ride on that the skate things. R: Ah, is this the kindy kids do they? Or you do that? C: Oh, my my sisters. R: Have you got sisters? C: (nods yes) R: Are they bigger or littler? C: Um two big girls. R: Is that the end? C: (nods yes).											
G3-4-24	R: What's your story today? C: Um: I goed over to nanny's. R: Mmm. With the swimming pool? C: (nods yes). R: Oh good. Finished? C: And I sleep. R: Do you? Is that where you have your sleepovers? C: (nods yes).	yes	experienced/ conversational	supportive	G3 kept the control. This was her first attempt in the self recorded with adult assistance context. She had a confident tone and, although the story was short, she decided when it would start and finish despite the adult's attempt to finish the story in #7.	yes	G3 seemed to need time to "warm" to a communicative partner and context. In this context, the communicative partner was the same but the communication context had differed somewhat. Hence G3 told a short story but told in a confident tone. This seemed to say "I know you now but this context is new to me". More information provided about the family - a nanny that she stayed with for "sleepovers".	adult prompts, theme, function	Very short and very simple two line, one stanza story. Informative in nature. Canonicity established but not breach etc. Use of "I" as she was the main character in the story.	relate an experience	going to nanny's/ sleeping there	0:25
B4-1-21	R: So, what story would you like to tell me? ... What would you like to tell me about?... C: My mum went to the shops. R: You went to the shops? When was this? C: But now we're staying home. R: Mmm. What did she get at the shops? C: I could stay home. R: Yes. C: Last time we could stay. R: Yes. C: Uh we could stay we could stay. And only my mum went. R: Yeah. C: And my dad was went to work and we just stayed. R: Have you got a big brother or sister or something? C: Uh a bigger brother. R: Ah. Is that the end? C: (nods yes).	yes	experienced/ conversational	supportive	Adult assisted storytelling context. B4 required some direct prompting to begin the story. However, once he began his story, he continued with support of fillers. During his storytelling, the adult's requests for clarification and description were largely ignored by B4.	yes	Information was gained about family life. The event that he told about was possibly "new" enough to warrant a story. Overall demeanour was revealed as well as communication style as observed in the pre-primary. Was this similar to his use of language and behaviour patterns at home?	theme, adult prompts, structure	One stanza contained the abstract and initiating event and consequence. The following two stanzas offered examples and expansions on this abstract and the theme. Stanzas two and three each contained response/attempt and consequence sequences. All narrative processes were in evidence with much intentionality noted. High use of ellipsis re "at home".	relate an experience	staying at home on own	1:15

Table D2: The storytelling attempts of the exemplar participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
B4-2-24	C: My mum went to her work. R: Mmmm C: My mum my dad went for a holiday at work... He isn't coming back. I don't know when he is coming back. R: Oh, ok, yeah. C: My mum's at home. R: Mmm. C: My dad isn't. R: Mmm. C: And mum after breakfast R: Mmm. C: And we went to the beach to get (n?). And we caught a big fish. R: Mmm. C: We went home. R: Mmm. C: And ate it. R: Did you cook it first? C: My dad cooked it. R: Yeah...C: And we went crabbing. R: Mmmm. C: And we came back by seven.	yes	experienced/ conversational	supportive	The support given to B4 was in the form of fillers and the adult's presence during the storytelling. This was B4's first go in the self- recording with adult assistance storytelling context.	yes	Information provided about the family structure, family activities. Not effusive in his talk. Used ellipsis to keep the cohesion but allow efficiency in amount of talk. Was he like this in other communicative contexts? The family activities described were not quantified in terms such as "one time" etc. Therefore, did these activities happen often or was this unusual?	theme, structure including cohesive devices and narrative processes, adult prompts, function	The story comprised of two mini stories to develop the primary theme. Each story had two stanzas. For story one, the second stanza acted as a coda to and summary of stanza one. Stanza two reiterated the main message of stanza one. In story two, this had more "action" as each stanza contained initiating event, attempt, response and consequence structures. All narrative processes employed. Lots of ellipsis re the two secondary themes.	organise an experience	family events - dad's away, fishing	1:20
B4-3-28	R: What's your story today? ...C: We washed the car. R: Mmm. C: And then we went to catch some fishes. R: Mmm. C: And when we turned J's line. R: Yeah. C: A stingray. A stingray. And I caught a big fish. R: Yeah. C: My dad. R: Yeah. C: My dad caught one. R: Mmm. C: And it was little.	yes	experienced/ conversational	supportive	B4 was very quiet and subdued when telling this story in this adult assisted storytelling context. He had been recently reprimanded by the teacher. The fillers helped to keep him going as he told yet another story about fishing.	yes	Fishing had obviously been a memorable and/or a frequent occasion as it was the subject of most of his stories. He told an episodic structure story for this one with support from the adult. He presented as not a confident communicator. He obviously did not like being reprimanded by the teacher as evidenced by his subdued behaviour.	adult prompts, theme, structure, function	This was a two stanza story. Stanza one contained the main action of the story ie. catching the stingray. The stanza contained an initiating event, attempt, consequence sequence. Stanza two gave more information re the fishing trip overall using two attempt statements. Used temporal conjunctions to achieve sequencing of events. The way conjunctions were used helped to indicate canonicity and breach of it. Intentionality evidenced in the presentation of the sequence of the utterances.	relate an experience	fishing	0:50
B4-4-03	(not transcribed as he counted and then turned off the recorder)	no	Self recorded with researcher helping him to turn it on.			yes	Required an audience or a participative listener to tell a story.					0:35
B4-5-03 B5-5-03 B7-6-03	(not transcribed as they each said their name and became preoccupied with turning the recorder on and off)	no	These three boys tried together to tell a story but really only played with the tape recorder.			yes	Possibly they would have had difficulty telling a collaborative story even with an adult present because of the storytelling abilities of each child.					0:30
G4-1-21	C: My tape broke. R: Mmm. C: And my sister let me borrow one of hers. R: Oh, yeah. C: And my grandad got every single kid at my Nana's place a motorbike. And I still got A's tape, my sister. R: Have you? Oh, so is it an actual tape recorder you've got or A's little tape? C: No, A's got um a tape with a holder thing on it. and she's got um a microphone as well. R: Oh yeah, yeah C: And things on the side. R: And do you use it now since yours is broken? C: Yeah. R: And how about your grandad buying motorbikes? That sounds interesting. When did that happen? C: Um he brought me it a long time ago R: Um, do you play with it? Is it a big one to ride on or a small one? C: It's a big one to ride on. R: Wow it sounds great. Is that the end? C: (nods yes).	yes	experienced/ conversational	supportive	Adult assisted storytelling context. This girl needed only fillers and requests for clarification when the adult didn't understand what was said/meaning needed clarification. Was quite clear where her story began and ended despite the adult's attempts to lengthen it.	yes	The story provided clues re family structure, importance of relationship with grandfather. Didn't need a lot of directive help - was this typical of her communicative style? The motorbike event was important enough to mention. Allowed adult to elicit more description about this but the story itself had finished. She kept control and was not going to be pushed into more of a story. Was this typical of her communicative style and overall demeanour?	theme, structure, adult prompts, cohesive devices, narrative processes	Stanza one was broken up around stanza two. Stanza one contained initiating event, attempt. The consequence to one came after stanza two. Stanzas one and two contained the essence of the story. Adult assistance lead to stanza three. This added some description re the main character of stanza one - tape recorder. Ellipsis was re the tape recorder. This and other cohesive devices plus narrative processes kept the flow of the story despite the break up of stanzas. All narrative processes employed.	relate an experience	her sister's tape recorder/ grandfather and motorbike	1:00
G4-2-22	R: You tell me your story today. C: Um I went to the movies on my holiday when I finished at um on when I finished at Mrs G's class. R: Mmmm. C: I went to the movies to see Toy Story II. R: Oh. I bet that was good fun (this is where B8 interrupts to finish his story). R: So is there anything else you'd like to add to your story? C: (nods no) R: Is that the end? C: (nods yes)	yes	seen, experienced/ conversational	minimal	A short story told in the adult assisted storytelling context but totally in G4's control. Adult gave permission through a story elicitor and provided fillers to show interest.	yes	G4 presented as a confident talker. Self was central - used the referent "I" consistently. The story told us that she went to the movies and had been to kindergarten.	adult prompts, theme, cohesive devices	This was a short simple story that informed about an experience. One stanza of two lines. Setting was in one line, attempt in second line. No action as such etc. Breach of canonicity hinted at but was not obvious - not necessary in this type of story really when the purpose of the story was to inform.	relate an experience	going to the movies	0:20
G4-3-24	R: You tell a story today. C: Next year my aunty's gonna take me to the movies to see a um the (movie name?). R: That's good. C: But um my cousin's gonna stay at my house a long time but. R: So, your cousin and your aunty are coming together? C: (nods yes). R: Very good. Finished? C: (nods yes).	yes	predictive/ conversational	supportive	This was G4's first try in self recorded with adult assistance storytelling context. She seemed to use the adult to support her attempt. Adult supported through evaluative comments and filler, restatement.	yes	G4 still managed to squeeze in some complexity into two utterances. Was she an experienced, confident talker in other contexts? Did she tell stories? Some indication of family structure - family who possibly lived elsewhere and might visit. Also, the story told us of going to the movies and that the whole experience was a treat.	structure, theme, adult prompts, narrative processes	Simple incomplete one stanza episodic story that contained initiating event and attempt. No consequence. However, managed to employ all narrative processes probed for.	tell of an event to come	going to the movies	0:30

Table D2: The storytelling attempts of the exemplar participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G4-4-25	R: And what's your story today? C: Um my mum's going out somewhere long way. And I'm going to my nana's. R: Mmmm. C: Sleeping there. Nana's gonna sleep at my mum's my own house. Then I'm gonna sleep at my nanny's again. Then my mum's going to get married. R: Mmmm.	yes	predictive/ conversational	minimal	This was self recorded with adult assistance. G4 only required permission to begin her story and confirmation of its ending with one filler in the middle.	yes	The story revealed that her mother was getting married and G4 was excited by this event and the plans that have resulted because of this event. A confident, independent and to the point storyteller with a focus on herself and happenings that relate to herself.	theme, adult prompts, structure, function	The story comprised of two stanzas. The first stanza acted as a abstract with an initiating event and attempt sequence. This stanza acted in setting the scene for stanza two. Stanza two comprised of an initiating event, attempt and consequence sequence that expanded on the abstract and provided relevant information to the theme overall. Use of reference restricted to "I". Temporal conjunctions. Canonically and breach of it indicated within the same phrase early in the abstract. Intentionality and canonicity also evidenced within the syntax of the sentences.	tell of an experience of the future	Nana/ mum getting married	0:30
G4-5-28	R: What would you like to say? C: Um: I'm going to: my nanny's on the holidays when my mum I'm going to my mum's wedding. R: Mmmm. C: But first I'm going to my nanny's. R: Mmm. C: And then I'm going to a wedding. But then then we coming home. And then I'm going to go to my nanny's. R: To stay for a little while? C: (nods yes). R: Mmm. Your mum's wedding are you going to wear a special dress or something? C: I'm the flowergirl. R: You're the flowergirl. Very important job. Is that the end? C: (nods yes).	yes	predictive/ conversational	supportive	In this adult assisted storytelling context, G4 stayed in control. The story itself really finished at #11 although the adult tried to elicit more.	yes	The story again told of her mother's impending wedding. Strong presentation of self as the main character. Has a nanny. G4 told the researcher about her mother's wedding in the context of these stories before she told any other adult in the pre-primary. The day after this story, she told about the wedding for news. Was she testing for a reaction through her stories? Did she realise that such "news" would be different in such a communicative context and that she might be breaching the rules of the context of the classroom? Again, a confident storyteller who knew what she wanted to say and would not be pushed to tell more if she saw no need.	theme, adult prompts, structure, function	This was a short tightly structured story that occurred over two stanzas. There was a one line abstract that gave the main message of the story. The follow up stanza was just that - a "follow up" of details pertaining to her movements as a consequence of the main event. Episodic in structure. Cohesion maintained through conjunctions and reference. All narrative processes in evidence.	tell of an event to come/testing for reaction?	Her mum's wedding/her movements as a result	0:55
G4-6-29	C: I'm going to my nanny's when I've finished school. R: Today? C: (nods yes). Um and my nanny's got some swings. R: Mmm. C: My brother keeps playing with them but. R: Does he? Have you got a big brother or a little brother? C: It's a baby.	yes	predictive/ conversational	supportive	This story was akin to a conversation. The requests for clarification were genuine as the listener interpreted the meaning and confirmed this with G4. Child dominated in this adult assisted storytelling context.	yes	Although this was a telling of an experience to come, it was obvious that she had been to Nanny's before as she drew on the experiences of the past to predict what would happen. Therefore, showed an ability to use the experiences of the past to predict the future. Given that, going to Nanny's after school appeared to be "special" enough to mention today. Possibly has a baby brother. Confident and will not be pushed to give more of her story if she didn't feel it was necessary. Complex story despite its brevity indicative of experience in storytelling/being told stories. Presentation of self through story.	adult prompts, theme, structure, function, cohesive devices	This was a two stanza story that developed from the abstract and then gave an example of one event that could happen in this place. The abstract set the scene and the following stanza comprised of initiating event and attempt. Once again, there was a strong presentation of self as a character. A variety of conjunctions used with placement of one indicating the breach of canonicity. All narrative processes in evidence via syntactic and intonation markers.	tell of an event to come but with a flavour of retelling the past	going to nanny's	0:25
G4-7-03	(not transcribed as was too quiet to decipher)	no	Self recorded in the researcher's absence from the room. Was very quiet and so difficult to decipher from the tape.			yes	She attempted the story but possibly relied on the adult to give direction re the mechanics of recording. She didn't realise that she needed to speak into the recorder etc. Confident enough to try a story.					0:10
G4-8-03	C: I'm going to my nanny's tomorrow. And then I'm coming I'm sleeping at my nanny's tomorrow. And I'm going home but I'm playing with the girls first. That's the end.	yes	predictive/ conversational	minimal	The adult helped her to put the recorder on and then left the scene. This story was produced once the other children had left her alone also. She seemed to want to be alone when telling this story about herself. Self recorded.	yes	There was a strong focus of self and presentation of self through this story. She waited until everyone had left the scene before telling her story for this imagined listener. A short, to the point story that was confidently told. This girl presented as a storyteller who liked to tell stories about herself. This was her second attempt with this context and was more successful this time. She has also told many stories about her nanny - this lady seemed to be a large part of her life.	structure, theme, function	One stanza tightly structured episodic story with initiating event, attempt and consequence. Used temporal and causal conjunctions to maintain sequencing together with referent "I" to maintain cohesion and emphasis on self. The temporal conjunctions indicated the canonicity while the causal conjunction indicated the breach of canonicity. Intentionality was also evidenced.	present herself and a plan of an nanny's experience	going to	0:15

Table D2: The storytelling attempts of the exemplar participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
B8-1-22	R: What happened in Toy Story? C: We saw Toy Story. R: You saw Toy Story? C: At the cinema. R: Did you? C: But it wasn't on the t on the tv and that side. And it was dark on it. C2: I saw Toy Story too.(What follows is a general discussion about movies and a story from G4 which then B8 interrupts.) C: When we were and watched Toy Story we watched Toy Story I. R: You watched Toy Story I? Did you watch it on a video at home or did you go to the cinema? C: Cinema.	yes	experienced/ conversational	supportive	This was a story told in the adult assisted storytelling context and part of the conversation of stories around him. B8 interrupted someone else's story when he sensed that person had finished. He seemed to need the support not just of the adult/main listener but the overall group around him to produce the story. During the actual story, the adult made restatements and requests for clarification to keep the "conversation" going and to clarify meaning.	yes	B8 told his story as part of a group. This might reflect his communicative practices in other contexts. This initiating within group situations was also observed in the pre-primary environment. The family were characters within this story. This might reflect how important this group is to B8. In addition, his "group" of usual communication might be mainly his family. Also, he remembered seeing Toy Story 1 - screened some time ago. This theme together with the formal use of the word "cinema" supported the notion that this event possibly did not happen often.	theme, appropriation, cohesive devices, narrative processes, function	This was a one stanza story that comprised of an introduction/setting, three lines devoted to stressing the breach of canonicity via complication and attempt sequence and an afterthought coda stuck on a few minutes later when he heard someone else talking about Toy Story. Used "we" as his personal referent a lot. Breach of canonicity the crux of the story as he used up much space in the story to convey this.	relate an experience/ manage social relationships (to be part of the group)	going to the movies (told over two parts)	0:25
B8-2-22	(The previous child's "story" is about pools.) C: We mum got a little pool for us. R: Your mum bought a little pool for you. Oh, when did she buy a little pool for you? C: For Christmas she did. R: And who goes in the little pool C: Eh? R: Who goes in the little pool? C: All of us did. R: Does A go in it? C: And M and J. R: And your friend J? C: No, only my M my brothers M and J. R: Oh.	yes	experienced/ conversational	supportive	B8 again used the group to provide the impetus for his story in this adult assisted storytelling context. He kept the control because he initiated and ended the story himself when he wanted to.	yes	This story was about a family event. The family has been mentioned in the previous story. This together with the previous story was building up a picture of a boy for whom family played a large role and possibly provided the main communicative contexts. Note that only his family went in the pool. He seemed surprised when the adult mentioned the possibility of friends going in. Finally, for him, when part of a group, it seemed quite normal to interrupt others to get your turn.	theme, appropriation, adult prompts, function	Simple, informative story with one stanza with initiating event and attempt (as directed by adult questioning) of sorts. This story was vague re the presence of clear canonicity and breach of it. There was minimal use of cohesive devices except for the referent "us" to indicate the family and the belonging to and definition of that grouping.	relate an experience/ manage social relationships (to be part of the group)	getting a pool/the family	0:40
G5-1-18a	R: What's your story about? It can be something that you've listened to or mummy's told you or something that happened or something from your imagination. C2: Looks like she doesn't want to do it? C: I went to the pictures. R: When was that? C: Um yesterday. R: What picture did you see? C: Um a dinosaur. R: What happened in it? C: There's was man killed it. R: Man killed the dinosaur? Oh. Did you go by yourself or with somebody? C: Um I went with I went to ... um IN THE BUS. R: In the bus. Ooh, that sounds exciting. And who did you go with, somebody? C: (points to self) R: By yourself? Oh, what a big girl. Did you have a good time?	yes	experienced/ conversational	directive	Adult assisted storytelling context. G5 needed much direct questioning. There were no extended turns by the child. There was a large number of adult utterances that resulted in the adult controlling the development of the story.	yes	The story revealed information about her interests and experiences. G5 required a lot of support to tell her story. Did this reflect her usual ways of communicating? Employed a "rambly" surface impression to her stories which she seemed to enjoy. The analysis of her structure revealed some complexity within this "rambly" structure though. Therefore, did G5 originate from a different cultural background? Did this child use such storytelling style at home? Did this reflect the family's communicative style?	theme, narrative processes, cohesive devices, structure, function	The story comprised of two stanzas. The first one was a basic description of an event with initiating event and attempts relative to this. The second stanza was slightly different. Again, there was an initiating event and attempt but a slight complication introduced through response utterances. Then, there was almost a consequence noted too as a result of the response/attempt. No real connection between the two stanzas except by theme. Used a range of cohesive devices, mainly reference that helped to keep the whole story together as a story despite the divergence of the two subthemes. Despite the "rambly" surface nature of the story, a range of narrative processes employed including intentionality.	enter fantasy world/relate experiences real or imagined	relating experiences experienced by herself/ going to a movie, going to birdpark	2:00
G5-1-18b	C: And I went to the birdpark. R: And you went to the C: Birdpark.R: Oh, and how did you go to the birdpark? C: I seen kangaroos and stuff like that. R: Oh, wow. C: And you feed them. R: And you feed them? Yes, you give them special food don't you? That they give you. C: No. C2: They can bite you. C: Yeah but you can pat them. R: You can pat them, can't you? Yes, I've patted them. C: But they don't bite. R: They don't bite no. But you gotta be careful just in case they do bite. Yeah. C: Cause they haven't got teeth. R: No. C2: Is that the end? C: Yeah. R: What a good story.											
G5-2-21	R: What happened? Your Dad hurt his hand? C: No, my Dad he hurt MY hand. R: He hurt your hand. What happened? C: He burned it. R: How did he burn it. Did he just burn it with a match or something by accident. C: When he was burning my (thongs?). He just chucked it in then he burned it. R: When he was doing what? C: He was doing my (thongs?). R: Oh, and he just chucked it in and he burnt it. Did he burn it in a fire? C: (nods yes) R: Oh, is it alright now?	yes	experienced/ conversational	supportive	The adult's utterances were more to clarify G5's articulation. She volunteered this story in this adult assisted storytelling context and maintained control over its development.	yes	The story provided information about her past experiences and clues about her family structure. This was an important event for her as this story stood out as being different to her previous and subsequent in structure and adult support required. The structure with consequence repeated several times emphasised the importance of revealing meaning in this story and stressed what was important for the listener to understand.	theme, structure, narrative processes, function	The story was bounded by an orientation/abstract and coda of 1 line each. Middle stanza was three lines of description re the event. The consequence was stated in the first line, then initiating event and then the initiating event was delineated further with consequence repeated in the third line. This structure emphasised the main meaning of the story. Used a lot of referencing, minimum use of other cohesive devices. Full range of narrative processes and intentionality hinted at in the consequence utterances.	relate an experience	relating experiences experienced by herself	0:50

Table D2: The storytelling attempts of the exemplar participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G5-3-21a	R: What story have you got for us today? C: I saw a train. R: You saw what? C: I saw a train. R: You saw a train, yeah? C: And I saw a horse. R: Yeah. C: And I saw a police. R: My goodness. When was all this? C: The police was um the police put the man in jail. R: Did he? How come? C: Because he didn't he didn't put his his seat belt on. R: Oh, that's naughty and dangerous. Not putting your seat belt on. C: My Dad doesn't. R: Doesn't he? Oh, do the police catch him? C: No. R: No. C: He doesn't put his seat belt on. I did. I put his seat belt on. R: You put his seat belt on do you? You put it on for him. Oh, you're a good girl. C: I put my seat belt <u>all day</u> . R: Do you? Good girl. Whenever you go in the car?	yes	experienced/ conversational	supportive	Adult assisted storytelling context. The adult offered a lot of support in terms of requests for clarification and evaluations in particular but these were not always taken on board by G5 unless she felt it contributed to the story. Seemed to want the adult as audience though but she stayed in control of the development of her story.	yes	The story revealed something of her relationship with her father, things she experienced, saw, imagined. It also revealed a "rambly, vocal" demeanor. This child rambled yet there was a structure, a story of importance underneath it all. G5 utilised a variety of different stanza structures within the one story. Her aim seemed to be to convey meaning and she employed whatever structure seemed appropriate. Seemed to have that variety at her disposal. Was she an experienced storyteller?	theme, structure, narrative processes, adult prompts, cohesive devices	This story comprised of five stanzas. On the surface, it rambled. However, each stanza was like a mini story in itself. The story stayed cohesive by linking the last line of the previous stanza with the first line of the next. Subthemes were also connected. Lots of reference. Use of cohesive devices supported the rambly structure and development of theme. Stanzas one, four and five were similar to each other. They each only gave initiating event and attempts to support - informative stanzas. Stanzas two and three were different. Stanza two stated a consequence and then the attempt that resulted in this consequence. Stanza three used an initiating event and response structure. Full range of narrative processes employed.	mix of fantasy, manage social relationships, organise knowledge, relate experiences	her experiences, her sights, things important to her, father	2:30
G5-3-21b	C: Even when we go in Y I saw a helicopter. R: A helicopter. My goodness. Where was the helicopter? C: In Y. R: When you were on holidays in Y? C: I was in the train. R: Oh, I see. So you went in the train to Y. C: And then. R: Yeah. C: And then I been in the in the a in the helicopter. R: In the helicopter. Did you go in the helicopter? C: (nods yes) R: You DID. C: And I could see a rainbow. R: Rainbows are pretty. C: They got different colours. R: They have yes. Red and green and yellow and blue. C: Do you like yellow? R: I like yellow yeah. C: I like blue. R: Is that the end of your story?											
G5-4-21	C: My nana hurt my hand. R: Your nana hurt your hand. C: (nods no). R: Your nana what then? C: My nana hurt HER hand. R: Hurt her hand. How? C: From the garden. R: Did something bite her? C: No. R: What happened? C: When she was when she was digging in the garden. R: Mmm. C: With her () she just hurt it. R: She just hurt her hand when she was digging in the garden. Oh. Is she alright? C: Her hand is better. R: Her hand is what? C: Her hand is better. R: It's better now. Did she have to go to the doctor's or anything? C: She went to the hospital. R: Oh.	yes	experienced/ conversational	supportive	G5 had volunteered this story in this adult assisted storytelling context and was keen to have it understood. She used the adult's utterances to link them up with hers in a collaborative story. Sometimes the adult asked for clarification. Interestingly, G5 attempted self recording later but only said her name. Did she really prefer an audience for her storytelling and rely on audience participation to do so?	yes	The story revealed information re family structure and important events. A degree of adult support needed and wanted - did she like and usually have an audience for her storytelling? Rambly on the surface but possessed a consistent internal structure of often placing consequence before the initiating events etc. Was this the way to grab the audience's attention? Was her main aim of storytelling to entertain?	theme, structure, narrative processes, adult prompts, function	The story began with an introduction "abstract" of the story. Two stanzas then expanded on this. First stanza presented initiating event and consequence. Second stanza presented a consequence and attempt (in that order) in response to event in stanza one. Intentionality was not clearly noted. Other narrative processes were in evidence. Each stanza introduced the "mini event" with supporting statements. Seemed rambly on surface like other stories she told but had a structure.	relate an experience/ organise knowledge	close relative hurting her hand (has included talk about her hand and another close relative in previous stories today)	0:45
G5-5-24	(not transcribed as said her name only and then turned the recorder off)	no	First try at the self recorded with adult assistance. Only said her name.			yes	G5 possibly liked an audience for her storytelling. G5 might have felt that this context did not provide such an audience.					0:10
G5-6-28	R: What did you do on the weekend? C: My mum took me to the zoo. R: To the? C: To the zoo. R: To the zoo. What happened over there? C: I saw big monkeys. R: Oh. C: And I um my mum has to stay () cause my big sister has to go to the toilet. R: Yeah. C: And my sister and my other sisters but but about my sister. She she she be at the she went to the pictures. R: She went to the pictures? C: Yeah. R: Did you go too? C: Yeah. R: Mmm. What did you see? C: The anzas. R: The anzas. Is that what you call it? C: (smiles yes). R: That sounds interesting.	yes	experienced/ conversational	supportive	This was told in the self recorded with adult assistance context. G5 was very reticent to talk at first. She took a long time and worked through restarts and retractions to tell this story. She really needed support but not direction as she seemed to know what she wanted to talk about. She just seemed to need that assurance that someone would listen and help if necessary.	yes	The story told us that she went out with her mother and sisters and enjoyed such outings. Liked to entertain through her stories and looked for listener reactions. Stories tended to be "rambly" on the surface. But theme was developed over the stanzas as they were connected by the last line of the previous stanza and/or character.	adult prompts, structure, theme, function	Again, this was a story that on the surface seemed underdeveloped and like a "heap". However, it was joined together by the overall theme and the connection between the last line of the previous stanza and the characters portrayed throughout. Her emphasis seemed to be to portray characters rather than action in her stories. There were two stanzas. Stanza one was about the zoo and contained an initiating event, attempt and consequence (with an initiating event and consequence within this). Stanza two comprised of an initiating event and two lines of attempts as elicited by the adult questioning. Intentionality and perspective clear as this was necessary to entertain in a story. Canonicity and breach of it seemed not as clear. Cohesion achieved through conjunctions and references.	relate an experience/to entertain	going out with her mother and her sisters	1:20

Table D2: The storytelling attempts of the exemplar participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G5-7-03	(not transcribed as said her name only and then turned the recorder off)	no	This was an attempt at self recording. G5 said only her name.			yes	This child possibly preferred to have an active listener to entertain to tell her stories. Found this context not to her liking in terms of communicative contexts.					0:10

APPENDIX D PART 2**TABLE D3: THE STORYTELLING ATTEMPTS OF THE REMAINING
PARTICIPANTS**

Table D2 contains the storytelling attempts of the remaining participants and the results of subjecting each of them to the story data analysis procedure (see **Story Data Analysis Procedure**, Chapter Three and Appendix B).

Table D3: The storytelling attempts of the remaining participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
<u>B1-1-21a</u>	R: Have you got a story for me today? Maybe about what happened on the weekend to put into the big book. What did you do on the weekend? What did you do? ... Did you stay at home or go visiting or go shopping or go to the beach. ... Mmm? Did you do anything? C: (nods yes) R: Yeah, what did you do? Doesn't have to be a story you can just tell me what you did on the weekend. C: Well, I played with some of my toys at home. R: Did you? What toys have you got at home to play with? ... Have you got a little train set or have you got power rangers? C: I played with um my (transformer?) toy. R: A what? C: My (transformer?) toy I played with. R: Your beach ball? C: No, my (transformer?) toy. R: What's that like? What does it look like? C: Well, when you transform it and it looks like a goody. R: Yeah. C: And when it's not transformed it looks like a (worm?).	yes	experienced/ conversational	directive	Adult assisted storytelling context. This boy required a lot of direction to begin but once he did he continued for a while. However, the development of stanzas three and four were directly influenced by adult's assistance.	yes	Required so much prompting it was really difficult to know if this was his usual communicative style. Learnt about his interests though and that he possibly didn't like to or has minimum experience of telling stories on the spot in this fashion.	theme, adult prompts	The story comprised of an abstract then introductory stanza re specific theme, two supporting stanzas re that event. These last two stanzas were really directed by adult. Range of cohesive devices and narrative processes but again, as directed by adult's utterances eg. intentionality was specified as directed by the adult.	relate an experience	transformers	2:15
B1-1-21b	R: Oh, so it's a transformer one eh? C: (nods yes). R: Does it do bad things when it's transformed? C: Some bad things it does. R: What sort of bad things does it do? C: Well, I have to make it do bad things. R: You make it do bad things? And what sort of bad things do you make it do? C: Not much (smiles). R: Do you make it go and chase people? C: (nods)											
B1-2-22	R: You tell me about what you're doing there. What are you doing? ... Colouring in beautifully. Have you ever been swimming like this? C: No. R: Do you go swimming? C: No I can't swim. R: You can't swim? Do you like going in the water? C: Yes. C2: I like it in water. R: You do? C: Well, first when you get into water it's cold. But when you're in there. All a bit done wet. Then you be get warmer and doesn't it. C2: And then it gets a little bit hotter. C: And when you stay in the water for a little bit longer it gets warmer. R: When you stay in there for a little bit longer? Yeah. C: Yeah it gets a little bit warmer. R: It does it does. So do you like to stay there for a long time or a short time? C: Short time. R: Yeah? C: Cause mum and dad won't let you stay in for a long time. Depends on mum and dad. R: Yeah. They're probably a bit like me.	yes	experienced/ conversational	supportive	Adult assisted storytelling context. This was an interesting interaction. #1-10 contained minimal child input and lots of adult direction as the adult tried to elicit a story. Then, a second child (B8) interrupted and his interruption served to elicit the story from B1. The story was told to B8 for a few utterances and then redirected to the adult. Once the story began, B1 needed only support with fillers and restatements to continue. He really maintained control.	yes	From the story, we learnt that he goes swimming. Demonstrated some problem solving ability and knew about "rules" and regulations as set by parents etc. Not keen to talk with an adult without the support of another child. Needed the other child to begin the story which he then took up - was he like this in other language tasks? Were his communicative contexts mostly as part of a group, with children or adults? A well structured story with variety in conjunctions etc - was he read to? The story also "came from" what he was doing at the time - used this as a springboard to talking about something else - was this his usual pattern?	theme, structure, adult prompts, appropriation	This was a three stanza story. Stanza one was directed at B8 and contained the "crux" of the story. It comprised of an initiating event, problem stated, response and consequence. Stanza two was directed at the adult and served as a summary of the story so far. Stanza three was in direct response to a question by the adult and served to provide more information pertinent to the overall episode. Range of conjunctions. Used the referent "you" and kept the story focussed on the audience in this way. Canonically, breach and intentionality noted.	relate an experience	swimming/ water temperature/ rules	1:30
<u>B3-1-21</u>	C: Excuse me. R: Yes C: I went to the sea. R: Yeah. C: With the board and got down the hills. R: With the board? C: Yeah. R: Oh, when did you do that? C: Um, years ago. R: Yes. C: And my nana and brother (). And she didn't do it. R: Yeah. C: And the n. R: So, nana was a bit scared was she? C: Yeah and grandad was there. And grandad done it. R: Oh, that sounds good. C: And X come and Y. R: Who are those people? C: They are my my my friends and my mum's friends and grandma's friends. Now I'm finished now. R: Thank you very much.	yes	experienced/ conversational	supportive	B3 volunteered this story in the adult assisted storytelling context. He began it and ended it. The adult provided support with fillers, some questions and some polite remarks as akin to a conversation.	yes	This story told us that his grandparents play a role in his life and that he goes to the beach with them. He is vocal, confident and independent in his communication and had his say within a broader communicative context eg. around an activity table. He enjoyed telling about himself.	theme, adult prompts, structure, function	This was a four stanza story that had an introductory stanza. Stanzas two and three were similar in structure in that each introduced a character and described their attempts and response to the overall situation. Stanza four concluded the story by adding more information regarding who went. Temporally sequenced and breach of canonicity evidenced in the overall structure and juxtapositioning of stanzas three and two.	relate an experience	going to the beach	0:50

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B3-2-28	R: Tell me your story. C: My I played something on my motorbike at the back. And I and I done a wheelie. At the backyard. R: Is that the end?	yes	experienced/ conversational	minimal	This was his first attempt at self recorded with adult assistance context. He talked directly into the tape recorder and ignored the adult really until he had finished what he had to say.	yes	Confident talker who knew what he wanted to say and said it loudly and with vigour. Was this typical of his communication patterns at home? Liked to play with his motorbike and do "wheelies". Some appropriation from action type of stories/movies indicating an interest area and possible encounter with such texts out of school. Strong presentation of self through the story. Really wanted the "listener" to know about him and his motorbike.	theme, appropriation, adult prompts, function, structure, cohesive devices	A very short, one stanza three line story that comprised of an initiating event and attempt. Temporally sequenced with him as the main character as evidenced by the use of the referent "I". Canonically and breach of it in evidence.	relate an experience	playing with his motorbike	0:10
B3-3 -29 B11-4-29 B12-6-29a (this story is written and analysed as one told together)	R: So what's your story for me today? B11: It's about my motorbike. R: It's about your motorbike? B11: And um when I was doing a big wheelie I fell off it. R: Oh. You must have been doing a big big wheelie then. B3: I didn't do a wheelie. R: You didn't do a wheelie? B3: Na. When my dad he had a eighty (motorbike name?) now. R: Yeah. B3: And it works. R: Yeah. B3: Years years ago his was broken. R: Yeah. B3: And he fixed it. R: Oh good. Your dad's clever. B12: And I falled off my motorbike as well yesterday. R: Did you? And you fell off yours B11? B12: I didn't cry. R: You didn't even cry. B11: And my motorbike cracked. R: Oh oh. B12: No mine didn't when I fell off in the sand. R: Yours didn't crack and yours did.	yes	mixture of imagined and experienced/ conversational - collaborative	supportive	The adult was the moderator and the supporter of these three boys as they told their story about themselves and their Dads. The adult provided mostly fillers, evaluative comments and restatements and ensured that each boy was allowed his turn when he wanted it.	yes	All had motorbikes. They were all willing and able to use their language to boast about their dads and defend them. Confident enough to interrupt each other and take the floor from each other. Each knew what content would grab the listeners' attention and used this. B12 contributed the least - typical of him as his stories were short and to the point. He realised that the fantasy aspect of the story had been picked by the adult (#45). B3 focussed on the factual aspects. His father probably did make paper aeroplanes. However, he caught on to the boastful nature of this story and attempted to embellish upon this fact (#43) but essentially kept to the facts. B11 also liked to embellish on the truth (#57) but kept to the basic facts probably but possibly not as much as B3. They all presented as storytellers.	theme, adult prompts, structure, function, appropriation	There were eight stanzas that were begun and finished by B11. Interestingly, B3 contributed the most during the story. The story progressed from a basic recount of falling off a motorbike to fathers fixing and making motorbikes and planes and finished with a retelling of another incident regarding a motorbike. Most of the stanzas were episodic in nature except for stanza 6. The structure of this stanza suited its purpose - each boy basically told of something their father could do - they boasted. B11 rounded off the story with the last stanza that told of when he and his father crashed into the house with the motorbike. So, he brought the themes together and finished with "that's all". Narrative processes evidenced by intonation as much as syntactic markers. Focussed on themselves and presenting themselves.	manage social relationships/ play/ enter a fantasy world/relate an experience	motorbikes and fathers	2:30
B3-3 -29 B12-6-29 B11-4-29b (this story is written and analysed as one told together)	B11: And my dad and my dad fixed it all morning and morning and he got all sweaty. R: Oh. That's because yesterday was hot that's why he got sweaty. B12: And my dad can build a motorbike. R: And your dad can build a motorbike. My goodness. B3: And my dad can. R: Yes. B3: My dad can build paper aeroplanes. R: Oh goodness. B11: My dad can um make can make a motorbike with some paper. R: My goodness. B3: My dad too. R: Your dad too B3? B12: And my dad can make a motorbike with some wood. B3: Do you know my dad makes a paper aeroplane with (bark?) on it? R: I think one day I'd like to meet your dads and ask them how to make these things. B12: No.											
B3-3 -29 B12-6-29 B11-4-29c (this story is written and analysed as one told together)	B3: But my dad is next to my grandad's R: Yeah. B3: You turn and turn up the hill you turn and then you see it. R: Oh ok. Anything else about your motorbike B11 when you fell off yours yesterday? B11: No. B3: And and in in the bathroom my dad done a skid inside. R: He'd done a skid inside in the bathroom? B3: Na na na in the laundry. R: Oh did he? Yes B11? B11: My dad crash the house me and my dad crashed the house at home on really big wheelies skid. R: Oh my goodness me. B11: And we were all stuck on it. R: Oh. B11: And that's all.											
B3-4-03	C: I done a chuck wheelie on my motorbike. And I rolled all through very much at the bushes.	yes	experienced/ conversational	minimal	This was self recorded. The adult just helped him turn the recorder on and left the scene. He got preoccupied with the tape recorder for a while and then told this short story.	yes	The motorbike theme re-emerged. This boy was confident enough to give this context a go and was successful in telling a story without a listener present. His preoccupation with the tape recorder indicated that it was a different situation for him but his overall confidence in communicating helped him. Very short story that told of an incident that involved only himself.	theme, function, appropriation, structure	Short two line stanza with an initiating event and attempt. Cohesion achieved through reference and temporal conjunction. Overall tone of canonicity through the whole story. Words such as "chuck" to describe the wheelie and "very much" to describe the roll possibly indicated the breach of canonicity for this event vs past events re the motorbike.	relate an experience about himself	his motorbike	0:10

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B5-1-25	R: And have you got a story for me today? C: What story? R: It can be a story about what we're doing today or a story you read. C: A story I've been reading. R: A story you've been reading, yeah. C: A it was the story was Winnie the Pooh bear. R: You read Winnie the Pooh this morning? What was that about? C: Um we read it out of a book. R: You read it out of a book. What happened in Winnie the Pooh bear? C: Um he had a () a dream. R: He had a dream. C: And it was called winnie dreams. R: It was? C: Winnie dreams. R: Oh, and what happened? C: One of these butterfly's um elephants took his wings. R: Ah, ooh. What happened after that? C: He started to go and then he went back then back to his house. And then it was raining. R: Oh, what happened when it was raining? C: He picked um jamies up. He picked his jamies up. R: He picked his jamies up. Did he put them on? C: (nods yes).	yes	read/ conversational	directive	This was B5's first story and was told in the self recorded with adult assistance storytelling context. He required many story encouragers to begin. Once B5 began his story, the proportion of adult/child utterances became more even. However, overall he still required numerous requests for extension in comparison to other types of utterances. Therefore, the adult had much input into the development of this story. This was B5's first story even though he has been present in the classroom all the time. Has he been avoiding the task?	yes	Had he been avoiding this task or not interested in or not used to talking with adults? These were the questions that arose out of the whole context of this story. The story hinted at the possibility that he read books with "someone". Needed a directive level of support indicating that he was not familiar or comfortable with such a communicative task. Liked and/or read "Winnie the Pooh Bear".	adult prompts, appropriation, theme	Adult directed but structure included four stanzas. Stanza one introduced the overall background to the story; stanza two gave the introduction to the story itself; stanzas three and four were episodic in structure but adult directed to be so. Cohesion provided by the adult's utterances. Difficult to tease out the narrative processes in this story - because of the extent of adult input?	retell a story read	Winnie the Pooh Bear	1:45
B5-2-28	R: Ok, what's your story today? C: I drew a jellyfish. R: You drew a jellyfish, yeah. (What follows is B5 giving a description of his picture. His soft voice on the tape meant that the transcription could not be completed.)	no	B5 was very quiet while telling this "story" in the adult assisted context. It was mainly a description of his picture.			yes	This boy took a long time to begin telling his stories overall. It is interesting that later, he is one of the first to try the self recording, without the adult present. Possibly, he didn't wish an adult to be present.					0:55
B5-3-03	(not transcribed as said his name only and then turned the recorder off)	no	Self recorded in the researcher's absence from the room. Said his name only.			yes	Even with an audience, B5 had difficulty telling stories at times. Therefore, was storytelling a new language task for him? Was his difficulties reflective of language difficulties?					0:20
B5-4-03	C: Winnie pooh. Put a dress on. And put a skirt on. And a nightdress on now. And a fish. And a basket.	yes	read/ conversational	minimal	Self recorded. Adult only helped him to turn it on and then left the communicative scene to allow him to tell his story.	yes	Read Winnie the Pooh books. Was able to communicate in such a context that required independence. However, the story turned into a listing really. Became almost a verbal play with the list telling of things probably not from the book. He seemed to enjoy this "play" session in the absence of an adult listener.	theme, structure, function, appropriation	One stanza story that began with an introduction of the character and became a listing of what he wore. Temporally sequenced with minimal explicit referencing - although this was implied by the whole story. Narrative processes not evident in this story.	play/enter a fantasy world to Pooh Bear a degree	Winnie the Pooh Bear	0:25
B5-5-03 B4-5-03 B7-6-03	(not transcribed as they each said their name and became preoccupied with turning the recorder on and off)	no	These three boys tried together to tell a story but really only played with the tape recorder.			yes	Possibly they would have had difficulty telling a collaborative story even with an adult present because of the storytelling abilities of each child.					0:30
B6-1-21	R: You tell me your story. C: Ah: my story is about a bug's like that and it takes a long time. R: Yeah. C: And it has bugs like er it has um do I like the bugs life yes. And he wants any bugs in the box. Then the goodfies take the goodfies was in the chookie man. The chookie man was a bad. R: Mmm. C: And it was just a bulls er there and about there was. They returned home. R: Mmmm. And did you see this or something? C: Yeah. I seen it I saw it up in Perth. I can listen to it on a tape. R: On a tape? C: Yeah, I have a tape recorder. R: Oh, on a video tape thing? C: No, on a tape. R: Oh, a tape story that you listen to. C: Yeah.	yes	heard/ conversational but with literate components eg. introduction	minimal	Adult assisted storytelling context. Child dominated. The story was really between #1 - 10. Adult contributed to its development via fillers and a story elicitor. After #10, there were also requests for clarification but this really represented the adult's attempt to draw out more of a story. B6 complied to a degree but answers were minimal.	yes	Story told us that he listened to tape stories and there was also some appropriation from books. Bookreading, listening to books etc. possibly part of his out-of-school uses of language. Story also indicated his interests in "action" type of stories. Could be quite independent once he got going. However, he seemed to need someone to give the "permission" to begin and end. Perhaps he liked to ensure the audience was listening.	appropriation, theme, adult prompts, structure, use of cohesion and narrative processes	This was an action story retold. One line for introduction (hooklike), one stanza with initiating event, response, complication/attempt, response and consequence. Story concluded there as what followed was a description re when he saw the movie/listened to it and was adult directed. Employed the full range of narrative processes - very clear where they were employed. Used temporal conjunctions and referencing to achieve cohesion.	organise an experience	bugs story/ baddies and goodies	1:10

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B6-2-28	R: What's your story today? C: Um my story's today's about (police squad?) and it had a (brute?) too. And I saw it at Perth. R: Yes. C: And you get it at here and it was so good. And it had a Muchas battle each other. R: They had a battle with each other did they? Wow. C: After their friends. R: Yeah. C: And Muchoo was the toughest. R: Ah. C: Yeah but in the end Muchoo got good. R: Is that the end? C: (nods yes).	yes	seen/ conversational	supportive	This was the first time in the self recorded with adult assistance context. Mostly fillers and evaluative comments were provided together with assistance to begin and end.	yes	Story told us that he went to the movies and seemed to enjoy these "action" type of movies. Also told us that he visited Perth. Seemed to understand the concept of "baddies and goodies" and how they "worked" in a story eg. the baddie can become a goodie. This was possibly part of his belief systems and knowledge re stories taken from bookreading, encounters with like texts.	theme, function, appropriation, structure	Three stanzas which represented an overall two pronged approach to developing the theme of going to the movies. One stanza introduced and provided the abstract as such. The second stanza provided background as to where he saw the movie with some evaluation of it (initiating event, attempt, internal response). The third stanza then recounted some of the movie, employing an episodic structure of initiating event, response, internal response, consequence. Note that the part of the movie he recounted had action. The breach of canonicity came in this stanza too. All other narrative processes in evidence. Used a variety of reference and mainly temporal conjunctions to maintain cohesion.	organise an experience as shown in the two pronged story re the two aspects of the whole experience	going to the movies	0:30
B6-3-29	C: Ah my story's about nimn ... When I went to the R: (directs him to speak into the tape recorder) C: To the movies to see um Star Wars. R: Yes. C: And it had and it had um Luke Sky no it had and it had uh oh what's his name again? Darth Maul. R: Oh, Darth Vader? C: Yeah. No, Darth Maul. R: Darth Maul? C: Yeah. R: Oh, ok, yes. C: And when and he and he did bad things to Luke Skywalker, And I know and I don't know what their names are. R: Yeah. C: I know but and it had this little boy called Luke. R: Mmm. C: And some and that's my story.	yes	seen/ conversational	supportive	This was akin to a conversation. In #6, he asked a question of the listener which he then answered himself - like having a conversation with himself despite the adult assisted storytelling context. Mainly fillers from the adult. Some restatements which helped to confirm meaning.	yes	Some restarts/backtracks. Was this reflective of his overall communicative style, overall demeanour? Used quite a "literate" introduction ie. "my story's about". Did he tell stories at home? Did he have to get someone's attention first? Again, there was a focus on action and retelling it albeit in a disjointed manner. Presented with an obvious interest in such type of movies. Despite the appearance of being independent of the adult listener, he still seemed to need support from his listener.	structure, theme, appropriation, adult prompts	Mapping the theme first helped to determine the underlying structure. Retold two events from the movie. Used an abstract stanza to introduce going to the movies and then used two stanzas to retell parts of the movie pertaining to some action from it. Each stanza comprised of initiating event and response/attempt in structure and each stanza dealt with one event. It was difficult to assess the cohesive device usage because of the large amount of retracking etc. Canonicity and breach of it unclear.	organise knowledge regarding a movie seen	going to the movies/retell some of the events in it	0:55
B7-1-18	C: My brother hurt himself. R: What hurt himself, a dog? C: No, Jojo hurt himself. R: Jojo? C: No, X. R: X hurt himself? Oh, what happened? C: Oh, him broke him arm. R: He broke his arm. Oh, wow. Then, what happened? C: Oh, him sewed up. R: What happened then? C2: I think he went to hospital. C: Hospital, yeah. R: How did he break his arm? C: He hurt himself. R: Who's X? C: My brother. R: Oh. Is he a little brother or a big brother? C: Big brother. R: Oh, goodness me. Is that the end of your story? C: Yes.	yes	experienced/ conversational	directive	Adult assisted storytelling context. He initiated the story itself but then required lots of prompting and direct questioning to help him tell his story. Therefore, the adult dominated. This need for adult direction became evident in later stories too.	yes	The main thing revealed was his speech and language delay. Having said that, B7's ideas were there - he needed the assistance to get them out. Information about family structure revealed. Was a structured story in itself - was he read to? Did this reflect speech therapy? Reflected his overall demeanour of low concentration span.	structure, adult prompts, function	Very simple one stanza story. Repetition at beginning and end of it emphasised his message. This repetition acted as an abstract and coda respectively. Within the stanza there was initiating event to consequence sequence noted. Reference mainly used and canonicity and breach of it only noted.	organise an experience	big brother hurting himself	0:50
B7-2-21	R: Now you can tell a story. C: Um my my t-rex gone to work. Um fire. R: Who's gone to work at the fire? C: Dinosaurs. R: Dinosaurs oh. What happened? C: Um them died. R: They died did they? C: Yeah. R: Tyrannosaurus was in the fire were they? C: Yeah. R: And he died. Is that the end? C: Yeah.	yes	imagined/ conversational	supportive	Adult assisted storytelling context. The adult's utterances worked in clarifying the child's utterance because of his articulation and language difficulties. B7 still maintained control of the story.	yes	Language difficulties were again noted. The theme of dinosaurs possibly came from tv or books or videos but more probably was appropriated from the previous story that he heard which was also about dinosaurs. Of interest, the structure was slightly more complex this time - indicating possibly that B7 could tell stories without the direction provided in his first story. Did he require support from an interactive partner to communicate in other contexts?	appropriation, theme (similar to previous story - this was typical of B7's communication and behaviour overall - he tended to follow others' leads and latched on to what others said), cohesion, structure	Interestingly, the adult's utterances provided the cohesion in this story. Still got a range of narrative processes being used - needed to consider nonverbals because of the small amount of verbal language used by B7. Very simple cause-effect structure over one stanza.	enter a fantasy world/followed on from previous story	dinosaurs	0:35
B7-3-24	(not transcribed as said his name only and then turned the recorder off)	no	First try at the self recording with adult assistance. Only said his name.			yes	This boy had ideas but may need the assistance of an active listener to develop them.					0:02
B7-4-28	R: And what's your story today? C: Um I sail with my dolphin in my bath. R: You saw a dolphin in your bath? C: (nods yes). R: My goodness. What happened? C: I was playing with them. R: Yeah, you played with them. That's finished (he was pressing the stop button). C: No. I played in the park with the girls. R: You played in the park did you? C: Yeah with the girls. R: Yeah. And that's the end (he pressed the stop button). C: No. R: Any more? C: Yes. Um (a stiff came out of and said?) um at the beach. R: Did you? Now we can press stop.	yes	experienced/ conversational	supportive	There were a large number of restatements. These were mainly to check on B7's articulation - he was difficult to understand. Also, a large number of prompts re the ending. This was because B7 kept trying to press the stop button of the tape recorder. He was in the self recorded with adult assistance context.	yes	Focused on self with he as the central character. Story gave some clues re out-of-school interests and events. Also, language and articulation delay was evidenced. Has ideas but needed adult support to extend on them and provide some scaffolding for him.	cohesion devices, theme, structure, adult prompts	Three stanza story with each stanza telling of an entirely different event to the previous. No real cohesion between the stanzas to connect them together in any way. Stanzas were just related to the overall theme of his experiences. Each stanza was of one line unless prompted by the adult to provide more information.	relate his experiences	his experiences	0:45

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B7-5-28	R: What's your story? C: Um it came out when I when I when I at the beach. R: Mmm. C: And the (bad?) person's dead. And it crashed. R: And it crashed did it? Is that the end?	yes	imagined?/ conversational	supportive	This was told in the self recorded with adult assistance context. B7 had really begun this story in his last line of the previous story he had told into the smaller tape recorder earlier that day. He volunteered this continuation. He appeared to know what he wanted to say but just needed the support to say it and to ensure that his meaning was conveyed in spite of his language and articulation delay.	yes	Possibly aware of his language difficulties as he sought the support as he talked. Was this an imaginative/fantasy story? If so, it showed some expression of imagination, possibly fuelled by action/murder tv shows, movies, stories. If not, a very interesting experience indeed. A very short to the point story that contained a structure of sorts. Was he getting used to the adult as a communicative partner? Was he getting used to the whole communicative context now and beginning to show different language skills?	theme, adult prompts, structure	This was a continuation of a story begun earlier in the day. In the previous story he told of the initiating event only. Here, he just continued on without reintroducing the event etc. and gave more information pertaining to that event, a consequence and an attempt. The intended meaning and ordering of the event was not clear. Thus, the sequence of initiating event, consequence and attempt may have intended to be different. Mainly temporal sequencing used. Canonically and breach of it achieved through placement of phrases/clauses joined by a causal connector.	organise knowledge/ enter a fantasy world? (this was unclear)	dead person at the beach	0:15
B7-6-03 B5-5-03 B4-5-03	(not transcribed as they each said their name and became preoccupied with turning the recorder on and off)	no	These three boys tried together to tell a story but really only played with the tape recorder.			yes	Possibly they would have had difficulty telling a collaborative story even with an adult present because of the storytelling abilities of each child.					0:30
B7-7-03	C: Um one time I go to the beach. I swim. I go to the beach um press stop.	yes	experienced/ conversational	minimal	The adult helped him to put the recorder on and then left the scene. Therefore, self recorded. This story was produced after a few attempts and he turning the recorder on and off. He was keen to produce the story and willingly stopped his attempt after the story was told.	yes	This boy became easily preoccupied with working the actual recorder. He possibly told the story because he could get to work the machine. This could happen in other communicative contexts ie. that he became preoccupied with the task itself and/or his talk is triggered by the activity he was doing. This was also a very short story that was typical of his demeanour of a very short concentration span for any activity in the classroom. Presented himself in this story. He needed an active listener to help him develop this story further.	theme, structure, function	Three line stanza that provided an initiating event. It ended with him saying "press stop" indicating his preoccupation with the machine itself. Used referent "I". Narrative processes were difficult to tease out in such a story.	relate an experience about himself	going to the beach	0:10
<u>B9-1-22</u>	R: You tell me your story. C: I went I ah I go to the mo: movies and watch the movies. And and that was called story. That's the end. R: Can you remember any movie that you saw? What movie did you see? C: Um: toy story? R: Toy story? What happened in Toy Story? (this prompted the next story by B8).	yes	seen, experienced/ conversational	minimal	Adult assisted storytelling context. B9 indicated the end of his story in #4. Previous to this, the adult had only offered a story elicitor. The requests for extension from the adult came after that in an effort to draw out more of the story. What actually resulted was another child (B8) told his story.	yes	The story indicated that he went to the movies. Interestingly, he told a story about seeing a story. Was this his idea of a story? What exposure and use of stories did he have in out-of-school environments? Did he view "stories" as being only stories in a literate (movie, book etc) sense? Quite independent in the telling and did not really respond to adult's attempts to draw out more. Once he was done, that was it. This might reflect his overall communication style.	theme, adult prompts, appropriation	This was a one stanza informative story. There was a degree of canonicity but no evidence of breach of canonicity within the story. Was this because it was informative in nature? There were a few cohesive devices only used. All supported the simplicity of the structure overall.	relate an experience	going to the movies	0:25
B9-2-24	C: On () got a video on on we got we got we gonna get a story tonight tonight and that's gonna be an action man. That's the end.	yes	experienced/ conversational	minimal	This was B9's first attempt in the self recorded with adult assistance storytelling context. The adult initially left him to it. However, B9 said nothing until the adult returned. The adult did not say anything but her presence seemed to offer support B9 needed to tell his story into the tape recorder.	yes	He again told a story about a story. What was his experience in such oral language tasks? Possibly minimal and/or not used to talking with adults whom he did not know well. Also, the self recording context seemed very different for him. He needed someone else there and so changed it to self recorded with adult assistance. Did he always communicate with someone and not engage in monologue during play etc.? The story told us that he liked "Action Man" videos and that he got and watched such videos.	theme, adult prompts, appropriation, structure	This was a one stanza informative story. A basic "telling" about something. Canonically was in evidence. No breach as befitting this type of story. Intentionality noted through use of future tense. Simple cohesion.	relate an experience	getting a video	0:30
B9-3-29	R: Tell us your story today. C: Um I like when I go to the movies I watch watch the Star Wars movie. And it had Darth Vader. And was a bad guy. And the Luke Skywalker killed him. And that's the end. R: Who did you go to the movies with? C: Um mum and dad.	yes	seen/ conversational	minimal	B9 just needed a prompt to begin in this adult assisted storytelling context. The second prompt given was really not part of the story. B9 had completed his story just prior to this utterance. The adult was just trying to elicit more information.	yes	The story told us that he had been to the movies at least once and saw an action movie - Star Wars. Used a tight, episodic structure to retell the whole event. Also, quite clear and independent in the boundaries of the story. Did he tell stories at home? Was he told stories or read books? Gave a reasonable summary of the whole movie in this one episode. A quiet reticent boy who told this story with minimal support from the adult. Thus, he seemed a capable communicator but possibly was choosy with whom he communicated and/or took a while to 'warm' to a new communicative partner.	adult prompts, structure, theme, appropriation	This was a tightly structured retell of two stanzas. Stanza one formed the abstract, the setting and told of the event of going to the movies. Stanza two retold the movie with a focus on the main event of the movie. This was episodic in structure with an initiating event, internal response and consequence. The whole story had an atmosphere of normality as befitting the secondary theme of goodies and baddies. This was supported by the use of conjunctions. Perspective also conveyed.	organise knowledge in relation to a movie	going to the movies/ goodies and baddies	0:20

Table D3: The storytelling attempts of the remaining participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
B10-1-21	R: There you go you tell me your story today. C: Um one time when I was in kindy. R: Mmmm. C: I we went for an excursion. R: Mmmm. C: To the park and we saw lots of animals. R: Oh yes. Did you go to the birdpark to see the animals? C: (nods yes) R: How did you get there? C: On a bus.	yes	experienced/ conversational	supportive	B10 was a very slow and deliberate speaker. Fillers told him that the listener was interested and he continued. Requests for clarification and extension came after his actual story as the adult tried to elicit more of the story. B10 complied to a degree but not with a great interest to do so. Adult assisted storytelling context.	yes	Presented as a slow deliberate speaker who has developed effective strategies to keep his turn active while he thinks - was he like this in other communicative contexts? Needed time to think and formulate ideas. Has been to kindergarten. Knew the word "excursion" possibly indicative of older siblings or adult conversation about the event.	theme, adult prompts - the whole nature of the interaction, appropriation	There was a setting of one line followed by a stanza which was informative more than episodic and then an overall conclusion. Employed the narrative processes of canonicity and breach of it only. Needed to consider the intonation patterns to pick these up.	relate an experience	going on an excursion	0:35
B10-2-22	C: Today is my news day. R: It's your news day today. C: And I got Barney. R: Oh, he's one of my favourites. Did you bring a big Barney or a small Barney? C: A big one. He comes and lives with me all the time. R: Oh, wow. That sounds great. Have you shown him yet for news? C: (nods no). He's still in the news box. R: Oh, is news later? C: (nods yes).	yes	experienced/ conversational	supportive	This was very much a conversation with the adult offering support. Requests for clarification and extension were "natural" and evaluative comments seemed worthy of such an important topic as "Barney". Adult assisted storytelling context.	yes	This boy brought special things for news (possibly encouraged by a parent). "Barney" was known and special to him - did he watch the videos, read the books? Parents were happy to follow up such activities with the merchandise, although possibly not always as Barney was obviously so special. A slow, deliberate speaker who was minimalistic with his information. Very simple but to the point style.	theme, structure, appropriation	This was a one stanza informative story with a setting, attempt and supporting information, conclusion. Simple and to the point. Referencing was restricted to "I" and "him" to stress the relationship between Barney and himself. No real breach of canonicity as really was a story to inform about something.	relate an experience/ give information	news/Barney	0:30
B10-3-24	R: Have you got a story for us today? C: Yeah. R: What's your story today? C: One time I was up in Perth. R: You were where? C: I was up in Perth. R: You were up in Perth, yeah. C: And I called my grandma. R: Mmmm. C: And then pop comes. R: Mmm. C: Then nana gave me some lollies. R: Is that the end? C: Yeah.	yes	experienced/ conversational	supportive	This was B10's first go with the self recording with adult assistance context. He was keen to have a go and did so with support via filler, story encourager, elicitor and a restatement to support his formulation of his story in this new context.	yes	There was some action in this story - a slight change to previous stories - was he getting more comfortable with the whole idea of storytelling to another adult? It seemed that he went to Perth and possibly had a set of grandparents there. Booklike beginning - did he read books or was read to?	theme, structure, appropriation	Simple episodic story of one stanza that included a setting, initiating event and two lines of consequences. Temporal conjunction with emphasis on self as "I" was used consistently. Canonicity and breach of canonicity evidenced.	relate an experience but with some action	going to Perth/seeing grandparents	0:50
B10-4-25	R: Have you got a story for me today? C: Yes. R: What's your story today? C: Um: R: Turn this way talk to this. C: Um last time when I was in kindy. R: Mmm. C: Um: I played with toys. R: You played with toys? Oh. C: Different ones that were um: not what are out here. R: Oh, right. Did you have a favourite toy? C: Yeah. R: Yeah? C: And that was um: that was building blocks. R: Oh, good. I bet you built tall things with the blocks... C: And that's the end.	yes	experienced/ conversational with literate components	supportive	The adult's utterances were mostly fillers, evaluative comments and restatements. Thus, these acted to support the development of the story. This story was told in the self recorded with adult assistance context.	yes	Again, it was a slow and deliberately told story. However, he didn't need a great deal of prompting etc. Was he getting used to the whole communicative context? Did he take time to get used to new communicative contexts? Went to kindergarten and toys were the salient features that made pre-primary and kindergarten different. Presentation of self through the story.	theme, adult prompts, appropriation, cohesive devices	This was a one stanza story. The one utterance that was in response to a direct request from the adult wasn't really part of or contributed to the story. The stanza comprised of initiating event and attempt that drew the comparison between pre-primary and kindergarten. Thus, this response provided the main message of the story. Canonicity and breach of it was in evidence within the same phrases. Emphasis on self throughout with use of "I" as the main referent.	relate an experience	kindergarten	1:25
B10-5-28	R: And what's your story today? C: Um: ... my story is today. One time. R: Mmm. C: I had a barbeque at my house. R: Mmm. C: And some friends came over. And then we had sweets. R: Mmm. C: And that's the end.	yes	experienced/ literate	minimal	B10 responded to the presence of a listener but this seemed to be all he required to tell his story. Adult assisted storytelling context.	yes	The story told us that the family socialised informally via bbqs. B10 was quietly confident now in this context. This has changed possibly because he knew the adult. Did he usually take time to get used to new communicative contexts? Was this initially a new communicative context for him? Some booklike features noted this time too indicating possible reading of books as being part of his language practices.	theme, adult prompts, appropriation, structure	One stanza that comprised of an overall booklike introduction with an episode that consisted of an initiating event, response, consequence sequence. Short, to the point. Cohesion achieved via referencing, ellipsis and temporal conjunctions. Canonicity evidenced through use of conjunctions. Breach of it was in evidence at the start of the story.	relate an experience (however, now we see more of an episodic story - this has changed)	having a bbq	0:50
B10-6-29	C: Um: one once time um: mmm: my um: (taked me um: to my nan and pop's house. R: Mmm. C: And then she went to dancing. R: Mmmm. C: And I stayed there. And I had a sleep over. And then mum came back when I was in bed. R: Mmm. C: And that's all.	yes	experienced/ literate	minimal	This boy was now at the point where he just needed a listener. Adult assisted storytelling context.	yes	This boy was cared for by his grandparents at times. Has become more and more independent and willing in his storytelling. He was now familiar with the adult and the communicative context overall. He was more confident and capable. Having a listener was still important for him - he did not attempt the self recording context. Booklike beginning.	theme, adult prompts, structure, appropriation	A one stanza episodic story that encompassed two characters and gave relevant details as to each's actions. The stanza comprised of an initiating event, response/attempt for each character and consequence that involved both characters. Temporally sequenced. Breach of canonicity established early in the story with canonicity evidenced throughout.	relate an experience but in an episodic structure	going to nanny and poppy's	1:00
B11-1-17	R: Off you go C: Um someone's sat on the toilet and they're wet inside. And they got on the house. And they got on the flowers. They say "ah, help, help." And then they um goes on a bush. And then they say. And then they went in the house. And then he made up in a hall. And then and then someone started going. And then they bashed him. And he said "I'm running, I'm running". And that's all.	yes	imagined/literate	minimal	B11 only needed initial prompt. Confident in the task needing very little assistance. B11 later told a very long story and attempted the self recording. Adult assisted storytelling context.	yes	Tightly structured action story stuck together with a range of cohesive devices and narrative processes; akin to book stories - was he read to a lot? Did he watch action stories? Did his classroom behaviour mirror this type of approach too?	appropriation, structure including cohesive devices, adult prompts	Typical action story: i.e. initiating event as the setting, character had two attempts in response to this event, problem solved, there was a complication and character left as a consequence, end; developed this through three stanzas. He used cohesive devices within the story to achieve cohesion. Range of narrative processes except no intentionality as character did little planning, just responded.	enter fantasy world	action	0:35

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code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
B11-2-21a	C: Umm... I had um I was make my dad's gonna buy me a tele. R: A tele? Wow. C: And he's and he's gonna put hole a hole in my room that he gonna um put it on my drawer. R: He's gonna put a hole is he? Why is he gonna do that? C: Cause er cause when I um cause when I: go to bed. R: Mmm. C: In the night need a remote control. R: Mmm. C: To turn it on and off. R: Oh, so he's gonna get you a new tele with one of those? C: Cause I haven't got a tele in my room. R: Oh, ok. So he's gonna get you one. C: And um: I had a motorbike. R: A motorbike. Wow. C: And I and I was and I and I go around the house. R: Yeah. C: And my dog and my dog's it's chasing it my motorbike. R: Oh, it's taken it. C: <u>Chasing it</u> . R: Chasing it. C: And I always um give him a ride on it. R: You're very good. Is he a big dog or a little dog? C: Um, it's a puppy. R: Oh, so he's little. C: Yeah. So, I need to um hold on to him.	yes	experienced/ conversational	supportive	This was a story with an overall tone of collaboration. The adult really supported and B11 kept control of the story. Thus, the adult was the audience. Adult assisted storytelling context.	yes	A complex, long story that told a lot about his interests, his communicative style, his beliefs, his ways of living, his family structure and relationships within this, his ways of using language. For example, this story showed him as being a confident communicator possibly reflective of many experiences in different communicative contexts. He has a puppy and a sister and has a motorbike which he enjoys riding.	theme, structure, adult prompts, appropriation, function	Complex, almost two stories in one kept coherent with the use of cohesive devices and overall theme. Range of narrative processes were used including many instances of intentionality. Numerous stanzas each with their own structure that included initiating events, attempts, responses, some incidences of internal responses, consequences. Cohesive devices used included conjunctions (temporal, causal), reference, ellipsis. The amount of ellipsis seemed appropriate as the ellipsis was about the motorbike and helped to keep the story going for the audience, kept the interest.	relate an experience and to show off	things he had motorbike, dog	3:40
B11-2-21b	C: Actually he holds on. R: Does he? C: And I only go a little. R: Ah. C: Cause he cause when I um my mum told me if I go fast he falls and breaks his leg off. R: So you gotta go slowly don't you? C: Yeah. R: Yeah. C: And I always put my feet on the thing. R: Do you? C: So it might go faster. R: Yeah. C: Not with my dog. R: So not with your dog when you go faster though. Cause he'll fall off. C: I take my sister for a ride. R: Do you? C: And her she gets on the back of me and hold on to me. R: Is she a small sister or a big sister? C: A big sister. And I and her likes me doing wheelies. R: Does she? C: She watches me do wheelies. I go WOOOOH. R: I bet you do.								This story was in two parts. The first was about the television and was developed over three stanzas. The stanzas provided the overall structure of abstract and evaluation, action and reasoning. The second part was about the motorbike. This was developed over an introduction and five stanzas, each depicting action, each little events re the motorbike.			
B11-2-21c	C: I do a high one. R: Outside do you do them? C: I do it at the front. R: Very good. But you don't have your dog on there when you're doing wheelies do you? C: Sometimes he somedays he um he hangs on tight when I do wheelies. R: Does he? Oh, he'd have to. C: And some days he holds on. R: Yeah. C: When um I go fast. My mum tells me that I need to do that. On the rocks. That's all.											
B11-3-24	R: Have you got a story for me today? C: Mmm yes. R: What's your story today? C: Um I got a book from the library. R: You got a book from the library. C: I took a book today. R: Yeah good. C: Um I got a motorbike. R: Mmm. C: And my dog got on it. R: Your dog got on it. C: He went on () and my dog fell off it. R: Ah, he's supposed to hold on. C: He didn't he didn't listen to me. R: No. C: He didn't and I said "just get on and see what happens to ya". R: Mmmm. C: <u>Ooaahhh</u> . And my mum told him off too. R: Oh, ok. C: And he was alright. And he smilded when he was coming down. And my and my and I put my motorbike back in the shed. R: Mmm. Is that the end? C: Yeah.	yes	experienced/ conversational	supportive	This was told in the self-recorded story with adult assistance context. B11 kept control of the story with support via fillers and restatements.	yes	In this new recording context, B11 began with what looked like an informative story. Then, it seemed he got "warmed up" and reverted to his usual action style. Quite complex again pointing to possible experience and confidence in storytelling and communicating within different contexts, with different people.	theme, structure, adult prompts, appropriation	A complex action story. Began with informative structure but then B11 changed and returned to the episodic format. Two episodic stanzas each with initiating event, attempt, consequence sequence. Third stanza offered some character development and description of status of the character. One line conclusion to the story. All narrative processes were in evidence. Used temporal conjunctions to maintain cohesion. Ellipsis again about motorbike - he has told previous stories on this topic and so possibly saw no need to keep repeating this.	relate an experience but with focus on action	what he did/read a book/ motorbike and the dog	1:25

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B11-4-29 B3-3 -29 B12-6-29a (this story is written and analysed as one told together)	R: So what's your story for me today? B11: It's about my motorbike. R: It's about your motorbike? B11: And um when I was doing a big wheelie I fell off it. R: Oh. You must have been doing a big wheelie then. B3: I didn't do a wheelie. R: You didn't do a wheelie? B3: Na. When my dad he had a eighty (motorbike name?) now. R: Yeah. B3: And it works. R: Yeah. B3: Years years ago his was broken. R: Yeah. B3: And he fixed it. R: Oh good. Your dad's clever. B12: And I falled off my motorbike as well yesterday. R: Did you? And you fell off yours B11? B12: I didn't cry. R: You didn't even cry. B11: And my motorbike cracked. R: Oh oh. B12: No mine didn't when I fell off in the sand. R: Yours didn't crack and yours did.	yes	mixture of imagined and experienced/ conversational - collaborative	supportive	The adult was the moderator and the supporter of these three boys as they told their story about themselves and their Dads. The adult provided mostly fillers, evaluative comments and restatements and ensured that each boy was allowed his turn when he wanted it.	yes	All had motorbikes. They were all willing and able to use their language to boast about their dads and defend them. Confident enough to interrupt each other and take the floor from each other. Each knew what content would grab the listeners' attention and used this. B12 contributed the least - typical of him as his stories were short and to the point. He realised that the fantasy aspect of the story had been picked by the adult (#45). B3 focussed on the factual aspects. His father probably did make paper aeroplanes. However, he caught on to the boastful nature of this story and attempted to embellish upon this fact (#43) but essentially kept to the facts. B11 also liked to embellish on the truth (#57) but kept to the basic facts probably but possibly not as much as B3. They all presented as storytellers.	theme, adult prompts, structure, function, appropriation	There were eight stanzas that were begun and finished by B11. Interestingly, B3 contributed the most during the story. The story progressed from a basic recount of falling off a motorbike to fathers fixing and making motorbikes and planes and finished with a retelling of another incident regarding a motorbike. Most of the stanzas were episodic in nature except for stanza 6. The structure of this stanza suited its purpose - each boy basically told of something their father could do - they boasted. B11 rounded off the story with the last stanza that told of when he and his father crashed into the house with the motorbike. So, he brought the themes together and finished with "that's all". Narrative processes evidenced by intonation as much as syntactic markers. Focussed on themselves and presenting themselves.	manage social relationships/ play/ enter a fantasy world/relate an experience	motorbikes and fathers	2:30
B11-4-29 B3-3 -29 B12-6-29b (this story is written and analysed as one told together)	B11: And my dad and my dad fixed it all morning and morning and he got all sweaty. R: Oh. That's because yesterday was hot that's why he got sweaty. B12: And my dad can build a motorbike. R: And your dad can build a motorbike. My goodness. B3: And my dad can. R: Yes. B3: My dad can build paper aeroplanes. R: Oh goodness. B11: My dad can um make can make a motorbike with some paper. R: My goodness. B3: My dad too. R: Your dad too B3? B12: And my dad can make a motorbike with some wood. B3: Do you know my dad makes a paper aeroplane with (bark?) on it? R: I think one day I'd like to meet your dads and ask them how to make these things. B12: No.											
B11-4-29 B3-3 -29 B12-6-29c (this story is written and analysed as one told together)	B3: But my dad is next to my grandad's R: Yeah. B3: You turn and turn up the hill you turn and then you see it. R: Oh ok. Anything else about your motorbike B11 when you fell off yours yesterday? B11: No. B3: And and in in the bathroom my dad done a skid inside. R: He'd done a skid inside in the bathroom? B3: Na na na in the laundry. R: Oh did he? Yes B11? B11: My dad crash the house me and my dad crashed the house at home on really big wheelies skid. R: Oh my goodness me. B11: And we were all stuck on it. R: Oh. B11: And that's all.											
B11-5-29	R: There you go you tell me your other story. C: Um it was about a cloud. R: Mmm. C: I sat on a cloud. R: On a? C: A clo. R: Cloud? C: I sat I laid on a cloud. R: On a cloud? C: And sat on a cloud. R: What happened? C: And I fell off. R: Were you up high in the sky? C: Yes. R: Oh. And what happened when you fell off? C: And and I fell off it. R: You fell off it? C: And and my motor and I fell on my motorbike. R: That was lucky. And what did you do then? C: Um my motorbike started taking off right as the seat when you bang on very hard it takes my motorbike takes me for a ride. R: It starts off all by yourself and it takes you for a ride. C: Yeah. R: Mmm. Sounds very interesting. Is that the end? C: Yes. R: Although where did it take you for a ride? C: Um it taked me for a ride um to my friend's house. R: Oh, so that you could have a play? C: Yeah. And then I ride back home. And that's all.	yes	imagined, experienced/ conversational	supportive	A range of utterances from the adult but with a tone of a conversation. Lots of restatements #1-9 because the adult was a little credulous at the theme of the story. Even though he agreed to end the story at #28, a prompt from the adult resulted in him telling more to complete that episode. B11 then elected to finish the story on #34. Interestingly, this story immediately followed the one he had told collaboratively with two other boys. He wanted to tell this story on his own. Adult assisted storytelling context.	yes	This was a fantasy story that comprised of some real life experiences too to help make it believable. It was a story that played, that was told to entertain and for enjoyment and was voluntarily told on his own after he had told a story with two other boys. This boy enjoyed storytelling and enjoyed making them interesting and different. He loved his motorbike and liked the fantasy aspect of things. Used conjunctions and other cohesive devices skilfully to keep his story cohseive. Was able to use reality to bolster fantasy.	theme, adult prompts, structure, function, appropriation	There was an introductory statement and then two stanzas each episodic in structure, each with initiating event, response and consequence. Interestingly, the adult tried to finish the story prematurely on #27. As an afterthought, she then asked a question that allowed B11 to complete the stanza and episode. The two stanzas were linked by cause effect relationships with the motorbike being central to both. Used conjunctions to emphasise canonicity and breach of it.	play/enter a fantasy world	on a cloud/on his motorbike	1:20

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B11-6-03	(not transcribed as was too quiet to decipher)	no	Self recorded. Was very quiet and so difficult to decipher from the tape.			yes	Possibly, this reflected that B11 liked an audience. He was confident enough to try this context but very quiet in the absence of the audience.					0:20
B11-7-03	C: And I sat on my motorbike. And I fell off and.	yes	experienced/ conversational	minimal	This was self recorded. The adult put the tape recorder on and left the scene. B11 was very quiet.	yes	This boy presented as a confident storyteller in other contexts. He tried to self record a story twice. The first time he was too quiet to decipher. This time he was also quiet and kept his story extremely short. He possibly preferred to have a listener to entertain and be active in responding to his storytelling. Motorbikes seemed to be a major interest for him. Presented himself as the only character in this story.	theme, structure, function		relate an experience	his motorbike	0:15
<u>B12-1-17</u>	C: Today is Thursday. And my name is X. And somebody sat on the wrong toilet. R: What happened when somebody sat on the wrong toilet? C: It was on a giant's house. R: Oh, what happened then? C: Then ... he went "ah, there's a giant let's run out the whole house. Yikes". R: (laughs) Anybody chase him? C: Na, he couldn't get him. R: Oh, is that the end? C: Yes.	yes	imagined/ conversational - literate	supportive	The requests for clarification and fillers helped to keep him going. Adult assisted storytelling context.	yes	This boy presented in class as being compliant and obedient. Here he told a "cheeky" story using toilet humour. He seemed to be showing a different side to himself. Also, a structured story with some book aspects and an action theme indicating interests and ways of using language. Relatively independent in storytelling.	narrative processes, cohesive devices, structure, appropriation, adult prompts		enter a fantasy world/manage social relationships	adventure, action	0:35
B12-2-18	C: Once when I went to my friend's house. He stabbed himself on the floor. He never woke up again. And left and left to dead. And sat on a flower and thought he was a toilet. And did something on there and now um climbing over the fence. R: Is that the end?	yes	imagined/literate	minimal	Needed no collaboration. The adult just queried if it was the end. Adult assisted storytelling context.	yes	This was a complex, tightly structured short story akin to a book - is he read to? A real mix of acceptable book like structure with some sections again using toilet humour - showed his mix of character?	appropriation, structure, narrative processes particularly perspective, theme		play	action	0:25
B12-3-21	R: Well, would you like to tell me another story? C: (nods yes). R: Ok, what's your story today? C: Um: I went to to up to Perth. And I went to the races. And I went to the zoo. And I um and I slept at the motel and I slept at somebody's house in Perth. R: Did you? C: Near the end I went in the pool there. R: Yeah. C: And in the morning it was raining. And I saw and I was watching the rain. R: From the Motel window? C: Yep. And that's the end.	yes	experienced/ conversational	supportive	The adult gave him "permission" to tell the story and then offered support and collaboration through fillers and genuine requests for clarification. Adult assisted storytelling context.	yes	B12 changed the story to suit the context which was now more akin to schoolwork. This was evidence of ability to be flexible in his use of language as well as possible evidence of exposure to different ways of using language in order to recognise when they were required. Also, structure revealed complexity re use of cohesive devices - was this a child who was read to a lot? Was confident in this oral language task.	structure, adult prompts, theme		relate an experience	trip to Perth	0:40
B12-4-25	R: Have you got a story for me today? C: Yes. R: Yes? Well you can tell your story into that then. C: I went over to my friend's house last week. R: Mmm. C: And um we played a game. R: Ah, did you? C: Yeah and we watched videos. R: Oh, wow. C: That's the end.	yes	experienced/ conversational	supportive	First try in the self-recording context with adult assistance. The story warranted the drama markers and evaluative comments that were provided and served to support the child in his storytelling.	yes	Continued to build the picture of a boy whose out-of-school use of language included book reading and/or storytelling of an episodic structure as his stories consistently reflected such structures and themes. Visited friends on occasions.	theme, structure, adult prompts, appropriation		relate an experience	going to a friend's house	0:15
B12-5-28	R: What's your story today? C: Um: I went to the beach and I caught a snake in the water. C2: A sea snake you mean. C: Yes. R: Was it? C: And we fished. R: You fished as well did you? C: Yes. R: Catch anything? C: Um: yes. But we put them back in the water. R: Oh did you? C: There was a shoe in there. R: A shoe? C: That was at the back beach. R: Ah did you catch the shoe as well? C: Yeah and threw it back. That's the end.	yes	imagined or experienced/ conversational	supportive	This was told in the self recorded with adult assistance context. B12 was seated at the table with his friend, G4. Possibly, he told this story to "impress" this friend with the unusual for he was very pleased when he realised she was listening. The requests for clarification were akin to a conversation in tone.	yes	The main thing revealed here was his sensitivity to the demands of different communicative contexts. His special friend was present here and his story was one of unusual events that caught the attention of this friend. It was difficult to judge the truth of this story because of the context. The structure had changed too, possibly to be more interesting. The unusual nature of the events also elicited from the adult more requests for clarification and more support overall within a conversational tone.	theme, adult prompts, structure, function		manage social relationships	going fishing/ catching unusual things	0:25

Table D3: The storytelling attempts of the remaining participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
B12-6-29 B11-4-29 B3-3 -29a (this story is written and analysed as one told together)	R: So what's your story for me today? B11: It's about my motorbike. R: It's about your motorbike? B11: And um when I was doing a big wheelie I fell off it. R: Oh. You must have been doing a big big wheelie then. B3: I didn't do a wheelie. R: You didn't do a wheelie? B3: Na. When my dad he had a eighty (motorbike name?) now. R: Yeah. B3: And it works. R: Yeah. B3: Years years ago his was broken. R: Yeah. B3: And he fixed it. R: Oh good. Your dad's clever. B12: And I falled off my motorbike as well yesterday. R: Did you? And you fell off yours B11? B12: I didn't cry. R: You didn't even cry. B11: And my motorbike cracked. R: Oh oh. B12: No mine didn't when I fell off in the sand. R: Yours didn't crack and yours did.	yes	mixture of imagined and experienced/ conversational - collaborative	supportive	The adult was the moderator and the supporter of these three boys as they told their story about themselves and their Dads. The adult provided mostly fillers, evaluative comments and restatements and ensured that each boy was allowed his turn when he wanted it.	yes	All had motorbikes. They were all willing and able to use their language to boast about their dads and defend them. Confident enough to interrupt each other and take the floor from each other. Each knew what content would grab the listeners' attention and used this. B12 contributed the least - typical of him as his stories were short and to the point. He realised that the fantasy aspect of the story had been picked by the adult (#45). B3 focussed on the factual aspects. His father probably did make paper aeroplanes. However, he caught on to the boastful nature of this story and attempted to embellish upon this fact (#43) but essentially kept to the facts. B11 also liked to embellish on the truth (#57) but kept to the basic facts probably but possibly not as much as B3. They all presented as storytellers.	theme, adult prompts, structure, function, appropriation	There were eight stanzas that were begun and finished by B11. Interestingly, B3 contributed the most during the story. The story progressed from a basic recount of falling off a motorbike to fathers fixing and making motorbikes and planes and finished with a retelling of another incident regarding a motorbike. Most of the stanzas were episodic in nature except for stanza 6. The structure of this stanza suited its purpose - each boy basically told of something their father could do - they boasted. B11 rounded off the story with the last stanza that told of when he and his father crashed into the house with the motorbike. So, he brought the themes together and finished with "that's all". Narrative processes evidenced by intonation as much as syntactic markers. Focussed on themselves and presenting themselves.	manage social relationships/ play/ enter a fantasy world/relate an experience	motorbikes and fathers	2:30
B12-6-29 B11-4-29 B3-3 -29b (this story is written and analysed as one told together)	B11: And my dad and my dad fixed it all morning and morning and he got all sweaty. R: Oh. That's because yesterday was hot that's why he got sweaty. B12: And my dad can build a motorbike. R: And your dad can build a motorbike. My goodness. B3: And my dad can. R: Yes. B3: My dad can build paper aeroplanes. R: Oh goodness. B11: My dad can um make can make a motorbike with some paper. R: My goodness. B3: My dad too. R: Your dad too B3? B12: And my dad can make a motorbike with some wood. B3: Do you know my dad makes a paper aeroplane with (bark?) on it? R: I think one day I'd like to meet your dads and ask them how to make these things. B12: No.											
B12-6-29 B11-4-29 B3-3 -29c (this story is written and analysed as one told together)	B3: But my dad is next to my grandad's R: Yeah. B3: You turn and turn up the hill you turn and then you see it. R: Oh ok. Anything else about your motorbike B11 when you fell off yours yesterday? B11: No. B3: And and in in the bathroom my dad done a skid inside. R: He'd done a skid inside in the bathroom? B3: Na na na in the laundry. R: Oh did he? Yes B11? B11: My dad crash the house me and my dad crashed the house at home on really big wheelies skid. R: Oh my goodness me. B11: And we were all stuck on it. R: Oh. B11: And that's all.											
<u>B13-1-21</u>	C: It's called a bear hunt. R: A bear hunt. What happens in that? C: I don't know. R: What's your story about a bear hunt? C: It's called a bear hunt. When the little bear hunt. R: Yeah. C: And them follow the um the big one. And then then through the little thing. R: Mmmm. C: Into the night. R: Mmmm. C: Over the night I mean. And then down the and them got a thing. R: Mmmm. C: Go back the way them going. R: Mmmm C: And then a () know where them them go on a them dinosaurs. R: Yeah. C: Ride a long neck and them not on the long neck. R: Yeah. C: And then um them got all the dinosaurs in the world. R: Yeah. C: Got all the dinosaurs in the world. R: Yep, got all the dinosaurs in the world. C: Yep, and that's the end.	yes	read, imagined/literate	supportive	B13 began with the title but then needed a prompt to begin the actual story. Once he started this he needed only fillers and restatements to keep going. He kept control over the story. B13 was a slow and deliberate speaker who was sometimes difficult to understand. The high frequency of fillers and restatements was a reflection of B13's articulation difficulties. The adult showed continued interest and helped B13 keep his turn and communicate meaning through these fillers and restatements. Adult assisted storytelling context.	yes	Speech and language difficulties were evident. However, B13 showed strengths re overall structure and theme. This indicated possibility of B13 being exposed to books, videos, tv shows similar to this story. This also might have indicated that either B13 has received therapy in the area of storytelling or his parents were conscious of his delay and so were introducing books etc. to him.	structure, theme, adult prompts, appropriation	Introductory statement was the title. The story itself comprised of two stanzas. Stanzas were "episodes" with initiating event, attempt, response, internal response and consequence sequences. All narrative processes were evident. However, the way reference and substitution was used interfered with meaning - possibly linked with language difficulties here.	enter a fantasy world	a bear hunt	1:35

Table D3: The storytelling attempts of the remaining participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
B13-2-21	C: It's called a bear um a bear read a great big book. R: Ah, a bear read a great big book? C: Yeah. R: And what happened? C: And here comes the big bear. R: Yeah. C: And he's got the great big book and they make that then no the great big book gone. R: Oh, what happened? C: And then um and then the big bear needs that thing but he didn't. R: Mmm. C: Then it runned in the forest. R: Then he runs in the forest does he? C: Mmmm. And then he and that's the end.	yes	read/imagined(?) / literate	supportive	B13 needed the support to clarify his articulation and so ensure that his message of the story was communicated. Told in the adult assisted storytelling context.	yes	This was an overall literate well structured story from a boy with a diagnosed speech and language delay. Two possible things were operating: 1. He was read to a lot possibly because of the speech and language delay, and 2. Has received specific therapy in the area of storytelling. He was also a keen talker despite the speech and language delay. Very confident. Therefore, possibly he was in very supportive out-of-school communicative contexts.	structure, adult prompts, function, structure, appropriation	The beginning and end of the story were clearly marked with a title and statement respectively. Inbetween was a four stanza story. One stanza acted as the setting. The second and third provided mini episodes with initiating event and complications each and the fourth provided the resolution. The paucity of vocabulary masked this structure as he spoke. He also marked canonicity, breach of it and intentionality and used mainly temporal conjunctions and references to keep it altogether.	enter a fantasy world	bears	0:50
B13-3-25	C: And and one day I beed (near) a little () pond. R: In the little pond. C: And and a bird came and sit on my nose. R: A bird came and sat on your nose? My goodness. C: And then this bird and then the bird found another bird. R: Yes? C: And and then they found a crocodile. R: Oh ok. C: A little baby crocodile. R: A little baby crocodile? C: Yeah. R: Goodness gracious. C: And then it go out. R: Mmmm. C: And it stayed out for a long then Mum gets him. And this. And then. R: Mmm. C: And that's the end.	yes	imagined/literate	supportive	This was self recorded with adult assistance. B13 initiated the story and kept control over the story. Restatements by the adult were to clarify B13's articulation. This boy presented with ideas but the communication of them was hampered by his articulation and language difficulties.	yes	B13's ideas have been possibly fuelled by books, tv, videos, other communicative partners outside the school. In addition, the story maintained that "storylike" quality in structure providing further evidence of book reading etc. as part of his out-of-school ways of using language.	theme, appropriation, structure, adult prompts	This was a one stanza story that comprised of a setting and one episode. The episode consisted of initiating event, attempt and consequence sequence. Temporally sequenced story. Canonicity and breach of it evidenced through specific words and use of temporal conjunctions.	enter a fantasy world	birds and crocodiles/ mothers and babies	1:15
B13-4-28	R: What's your story today? C: Um there is a (engold?). And he can walk. And when he can walk he can read what we say. And then then he's going to be an () but he likes but he doing a dog and the buddy one is monster. And that's the end.	yes	imagined/literate	minimal	Told in the self recorded with adult assistance context but the adult just got him started. The story stopped when C2 interrupted with a status report on a toy B13 had been playing with previous to the storytelling.	yes	B13 volunteered this story and told it independently utilising an episodic structure and employing some complexity within this. This boy had ideas and was willing to express them despite his articulation and language difficulties. Therefore, his "delay" did not seem to be handicapping his communicative desire. They did however interfere with others getting his meaning. His articulation etc. masked some of the complexity and gave the impression of a boy having a lot of difficulty communicating. This was not really so. He actually succeeded very well and seemed sensitive to what he needed to do to help others understand him.	adult prompts, structure, theme, appropriation, function	A two stanza story. Stanza one told about what the creature did using an initiating event, attempt and response structure. This also worked together on a secondary level to form the consequence. Canonicity was established in stanza one while the breach of it occurred in stanza two. A range of conjunctions used again indicative of the complexity hidden in this seemingly simple story.	enter a fantasy world	a creature's activities	0:50
B13-5-29	R: You tell me your story. C: The bear um I mean the bear find the lamb. R: Yes, what happened? C: Then then got ... R: What happened? C: A bear () then they yelled. And then the big bear. Then they go to find the lamb. And then they not find it. But then then looked everywhere. Then they "eee ooooo". Then then got the lamb. R: Is that the end? C: Yeah.	yes	read or imagined/literate	supportive	Adult assisted storytelling context. He was independent in his storytelling. Just needed some support to enlarge on some of the ideas.	yes	This boy told stories about animals and the source could possibly be traced to books or videos or stories told to him. It was likely to be books as the structure of this and other stories was episodic and akin to a book with title etc. Also, the theme and sentences seemed likely to be appropriated from books. Overall, this was a boy who presented with real skills in storytelling but this was masked and hampered by his articulation. Very confident despite articulation difficulties - was he aware of his problems or did he just persevere being so keen to communicate?	adult prompts, structure, theme, appropriation, function	This was like a book story. Overall, there was a beginning, middle and end. Within this, there was a title and then two stanzas. Stanza one comprised of an initiating event, response and consequence. This consequence then acted like an initiating event for stanza two's episode. This was structured with an initiating event, attempt, response, consequence. Cohesion thus maintained through this linking up of the stanzas together with temporal conjunctions and referencing. Canonicity and breach of it and intentionality each evidenced via syntactic markers of conjunction usage and negation.	enter a fantasy world	the bear finding a lamb	0:50
G1-1-24	R: Have you got a story to tell me today? Have you got a story about anything you did at home or why you've been away for so long? C: No, but I'm going to Rottnest soon. R: You're going to? C: In a couple of weeks. R: In a couple of weeks. You're going to Rottnest in a couple of weeks. C: No, just for a just for three days. R: Oh really ... Is that it? C: Yep.	yes	predictive/ conversational	supportive	This was G1's first story and the first with the self recording with adult assistance context. Adult offered support via restatements mostly.	yes	Began this informative story with a breach of canonicity as set up against the previous adult utterance. Really followed hers on from the previous utterance and took control as invited to do so. Was she a confident, well practised talker and storyteller? Very keen to tell the story too and participate despite having been absent from school for two weeks. Keen to get back in with everyone - liked to be part of the group? Story told us that the family go on holidays. Consistent use of "I" within the theme as cohesive device used - emphasised the stress on herself as the main character.	theme, structure, adult prompts, cohesion and narrative processes	Informative story told with two stanzas. Stanza one provided the setting/introduced the event being described while stanza two provided supporting information to that event. Breach of canonicity was not within the story itself but rather at the start in response to the adult's questioning. Therefore, breach did really trigger the story in this case. Within the story though, canonicity established and intentionality established via future tense usage.	tell of an event to come	going on holidays	0:45

Table D3: The storytelling attempts of the remaining participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G1-2-24	R: Well, have you got another story you could tell me into that one? C: I went swimming with my nana. R: Did you? Yeah. C: And at the swimming I learnt how to go underneath the water. R: Oh, clever girl, very good. C: Without holding my breath. R: Did you hold your nose? C: Yeah. R: Good girl, well done. C: I only went (breathes in) then I went under like that (holds nose). R: Oh, good girl. Did you go to swimming lessons or you just learnt how to do that by yourself? C: Swimming lessons. With my teacher but I didn't want to go under water and then I did and then I learnt how to do it. R: Very clever. C: Without holding my nose too. R: Very good. Is that the end? C: Yeah.	yes	experienced/ conversational	supportive	The adult provided lots of evaluative comments as fitting such a story of an achievement. This seemed to help in spurring G1 on in stressing and reiterating her achievements as shown by the structural analysis. Adult assisted storytelling context.	yes	G1 presented as a confident talker who responded to the evaluative comments. Was she used to talking with adults in such situations, telling stories? Had really achieved in the swimming and was keen to tell of this achievement. Only Nana took her though so this opened up some queries re the family eg. did parents work? Very centered on herself and her achievements.	theme, structure, cohesion, breach of canonicity paramount, function	One line setting followed by one stanza that served as an abstract, then an episodic stanza that detailed the action, one line coda/evaluation. The stanza contained many elements of episodic structure. Use of abstract and coda really emphasised the action of the episode and, thus, the achievement of swimming. Breach of canonicity paramount, use of "I" indicated the emphasis on herself, range of conjunctions used too. All other narrative processes employed too.	relate an achievement/ experience	swimming/ learning to go under water	0:55
G1-3-25	R: What's your story today? C: I went to my nana's and near the beach. And she went swimming with me and she got me out. R: Oh. C: And that's the end. R: Is that the same nana that took you swimming lessons? C: (nods no). R: Did anything else happen? C: And then we started to get cold so we went out. And then they took me home. R: Very good. Is that it? C: Yep.	yes	experienced/ conversational	directive	The story seemed to finish at #5. However, #8 (a request for extension by the adult) resulted in a new episode that extended on the information provided by the preceding stanza. Thus, although it seemed that G1 dominated and maintained control, it was questionable if she really did for the adult's utterance had a real effect in directing the development of the story. This was self recorded with adult assistance.	yes	G1 was a confident talker in other communicative contexts as observed in the pre-primary. Yet, she readily accepted and seemed to even require direction to extend her story here. Generally, this girl informed. It seemed that for her storytelling was about informing your listener about yourself. She required direction to take that informing further and provide some episodic structures that provided more information and began to work on keeping your listener entertained as such. More information about her family structure. The story told us that she liked swimming.	adult prompts, theme, structure	Initially, G1 began with an informative story of one stanza that comprised of initiating event and attempt to describe her swim with Nana. However, in response to an adult's request for extension, she then produced a second stanza that acted in expanding on her initial one and provided an initiating event, response and consequence sequence. Mainly used temporal conjunctions with one instance of causal conjunction in stanza two. Interestingly, breach of canonicity occurred after the adult requested for more of a story. This was when the story changed from being mainly informative, a recount to containing more action.	relate an experience (adult request elicited more than just information though)	going to nana's - her experiences	0:50
<u>G2-1-21</u>	C: Can't think of anything. R: Well, did anything happen on the weekend or did you read a good story on the weekend with mum or dad? Did you see something on tv? C: We'll R: Mmm. C: I did on the weekend. R: Mmm... C: On the weekend my dad read my library book. R: Yeah. C: And then the other weekend what did I do? R: Yeah. C: Then TOMORROW. R: Mmm. C: My mum's going on roster. And H he's not gonna cry cause. If H cries T won't go um S wasn't going to go and say hello to H. R: How come? C: Cause if he cries, he won't. But if he doesn't cry he will. R: And who's S? C: He's my uncle and aunty. R: Oh, ok. C: So, my D is my aunty S is my um uncle. And there's a grandma and grandad that's they're in Y. R: They're in Y are they? C: They were in X but now they're in Y. R: So, do you get to see them very often? C: Yeah, we drive up for a long time and (.). R: Mmmm. C: S is right next to our house not really next to just have to drive that way then turn that way and there you are.	yes	heard, experienced/ conversational	directive - supportive	Adult assisted storytelling context. This girl seemed to need time to "warm up" to the task. Once she started though she needed only fillers and requests for clarification where appropriate. Like a conversation towards the end.	yes	Information gained about family structure. The story showed evidence of problem solving ability. Seemed to need time to warm up to a communicative task. Wanted to get it right or needed to get to know the person well?	theme, adult prompt, structure	A five stanza story. Stanzas one and two constituted the main story. Stanzas three, four and five came about with adult requests for clarification re the characters and their role etc. Introductory line acted as initiating event for stanza one which detailed some response - consequence. Stanza two reiterated and summarised the response-consequence sequence in stanza one. Stanzas three to five were really informative stanzas. Held together with lots of conjunctions and reference. All narrative processes evidenced.	organise knowledge	H crying/ family structure	2:45
G2-2-25	R: And what's your story today? ... C: Um there's only two more. Two more. R: Mmm? C: To my birthday. R: Mmmm. Two more sleeps to your birthday. Wow. And can you tell me about what's going to happen on your birthday? C: Gonna get some presents. R: You're gonna get some presents. C: And this day. R: Mmm. C: Is Y's birthday. R: Ah, wow. C: My uncle and aunt's birthday. R: Your uncle and aunt's birthday. C: (nods yes). R: You were telling me about them the other day. What are you going to do at your birthday? C: Um party, got the cake, jelly beans, lollie bags. R: Lollie bags. Are you having a party? C: (nods yes). R: Oh, wow. C: Party at lunchtime. R: You'll have to tell me all about it on Monday. Is that the end? C: (nods yes).	yes	experienced/ conversational	directive	This was recorded in the self recorded with adult assistance context. However, the interaction was adult dominated - many more adult utterances than the child's.	yes	In this communicative context, this girl used short sentences, seemed uncertain of herself or what she wanted to say, needed direction. Yet this girl has been described as "one of the good girls" who did as she was told and "fitted in". Was this why she was wanting direction - to "fit in"? Was this reflective of her communicative style overall in the pre-primary? At home? With adults in general? The story also showed she was excited about her birthday and party. Has she had many parties?	adult prompts, theme, appropriation	This was a story that informed. There were two stanzas with second stanza embedded within the first. Stanza one contained initiating event and attempt. Stanza two contained initiating event/setting information and was linked with stanza one by theme. The remainder of the attempt structure of stanza one completed the story. Cohesion provided by the adult's utterances. Perspective and intentionality very clear - possibly was the "meat" of the story as canonicity and breach of it was unclear.	relate an experience - future	birthdays and birthday party	1:40

Table D3: The storytelling attempts of the remaining participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G2-3-28	R: Ok, you tell me about your birthday then. C: On my birthday. R: Mmm. C: I got um: a <u>BLACK</u> bag. And on my birthday I got a purple bag with nail polish in there. But mum got it at Perth. It has different things in it. R: Mmm. C: And then I only got cause I got a barbie one and I got one and I got three bags for. R: Mmm. C: One one cause Mum wants to put it on my drawers and I got black bag and a Barbie one. R: Oh. C: A fairy one I mean. R: And what did you do on your birthday? C: Had a cake. R: Had a? C: Had a cake. R: Had a cake. C: And there's cake for (lists the teachers). I bring some today. R: Wow, and did you have people at the party? C: (lists the children who went). R: That sounds like you had a great time.	yes	experienced/ conversational	supportive	This was told in the self recorded with adult assistance context. This was a story of her birthday. She kept control of this important topic. Fillers etc helped her to keep going when listing off presents or things she did. The requests for extension, clarification and description helped to extend the story once she had exhausted the sub topic of presents. For example, #14 changed the focus from presents to the cake.	yes	The story told us she had had her birthday with all the "trimmings" of presents, cake and a party with friends from the pre-primary. The friends that she listed were all from the pre-primary. Did she have other out-of-school friends? It seemed "normal" and acceptable for her to bring cake in for the teachers. This gesture was possibly initiated by the parent and was part of being part of the classroom. She told stories that basically informed possibly reflective of her use of stories in out-of-school contexts. This one seemed to have more variety in narrative structures etc. Perhaps the slightly different structure was because this was a topic that she knew well and wanted to really communicate about. Very focussed on the presents.	theme, appropriation, structure, adult prompts, function	Basically, this was a recount of her birthday told over five stanzas with some complexity. For example, #6 indicated a complication and #11 indicated some planning of action by a character. Very focussed on the presents themselves. Only extended beyond this when asked questions by the adult. Range of cohesive devices used. Canonically, breach of it and intentionality noted within the theme development together with syntactic markers.	relate an experience	her birthday	1:30
G2-4-29	R: What's your story today? C: Mmm my story is today um ... Mmm today what I brought for yellow day today. R: Mmm. C: I brought another because there was two big birds that's why another big bird so I brought a big bird. R: Mmm. C: My one's sitting next to that big bird. R: Mmmm. C: That one. R: Right. Is that the end? C: (nods yes).	yes	experienced/ conversational	supportive	Adult assisted storytelling context. Seemed to look for some indication from the listener that she was listening. Adult provided mainly fillers and marking of beginning and end.	yes	Basically, this was a story to inform but with a "twist" that required G2 to employ more complexity in her story. G2 had difficulty and this possibly indicated that she didn't often employ such complexity and structures in her stories. Possibly she used stories mostly to inform. She brought something for the special day in pre-primary- liked to participate showing possible influence from home.	structure, theme, cohesive devices, narrative processes	Overall, there were two stanzas. The first was the abstract or overall introduction to the theme. The second was more difficult to analyse as the meaning was unclear. There appeared to be an attempt to employ episodic structuring but it became confusing in conjunction usage and sentence ordering.	organise an experience	bringing something for yellow day	0:40
G6-1-18	R: Here we go. C: I'm still thinking. R: You're still thinking? Alright you think. C: It's not going to be the same story. R: Alright. It doesn't have to be the same story. C: I love my mum and dad. R: You love your mum and dad. And what do you do with your mum and dad? C: Um, have special times. R: And what does that mean have special times? C: Um that means I love my whole family. R: Oh, mmmm. Do you do some special things with your family? C: Um, ah, that's the end.	no	description re her family			yes	Possibly, G6 perceived the researcher as a teacher. Talking of this subject was fitting for the context of the pre-primary. Adult assisted storytelling context.					0:30
G6-2-21	R: You tell me your story. ... What's your story today? C: I don't know. R: Maybe something that you've done on the weekend or C: Yah, weekend. R: Yeah, ok, well you tell me a story about the weekend. C: I went to my Auntie T's house. R: Did you really? What happened over there? C: We went in a big swimming pool. R: Goodness, what did you do? C: We swam. R: Yeah. C: And we had some bathers on. R: Oh, who else went? C: Lots of people. R: Bit like X's eh? Mmm. Did you do anything else over there? C: Yeah. R: What else? C: Sleep. R: Mmm C: Sleep for two days. R: You had a sleep over at your aunty's house. C: (nods yes) two days. R: Wow. Did your mummy and daddy go to? C: (nods yes). R: Good. C: Cause they would they WOULD HAVE TO DRIVE ME THERE. R: Oh, ok, I just wondered if they had a sleep over there too. Does she live in Y or Perth? C: Me don't know. R: Oh, did you drive a long way or a short way? C: Mmm, a long way. R: A long way. Maybe Perth or somewhere else even.	yes	experienced/ conversational	directive	Adult assisted storytelling context. The adult made requests for extension, clarification and encouraged and elicited the story. Through such direction, the story developed. This child presented as vocal but "flighty" in the classroom context.	yes	Information gained re family structure and events that were important to her. The story told us that she swims and possibly has an older sister. Very vocal but still needed adult prompts etc. to help her develop the story. What were her communicative contexts and communicative style of home?	appropriation, theme, structure, function	The story introduced the theme in one line. Two stanzas then developed the overall theme and described the two events that happened. Each stanza was a mini story in itself. Lots of ellipsis which possibly reflected the amount of questioning used. Range of cohesive devices and narrative processes. Intentionality noted as a direct result of adult's question.	relate an experience and manage social relationships	telling her experience of going to her Aunty's house	1:15

Table D3: The storytelling attempts of the remaining participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G6-3-24	R: What's your story today? C: Hannah and me. R: About who? C: Hannah and ME. R: What's your story about Hannah and you? C: Hannah's my buddy. R: Mmm. C: And we were playing at the playground. R: Was that yesterday or today? C: It was in a dream. She won't come and get me. R: Ohh. C: Some people are mean in real life aren't they? R: What aren't in real life? C: They're in real life. R: Yeah. C: () they might come over to our house. R: They won't or they will. C: (nods no). R: Why won't they come over to your house? ...C: Cause they won't. R: Does that make you sad does it? C: What? R: Does that make you sad? C: That makes me happy. R: Oh, ok. C: That's finished.	yes	dreamt/ conversational	supportive	This was a story about fantasy and reality and was sometimes difficult to keep track of. G6 was willing to answer requests for clarification in order for her meaning to be conveyed. Fillers, extension requests, evaluative comments also kept her going. She seemed to appreciate an audience and worked to meet the needs of that audience with the goal of communicating her meaning. This was her first story in the self recorded with adult assistance context.	yes	Seemed to like to have a listener and worked to meet that listener's needs in terms of understanding her message. For her, communication seemed to be about ensuring your message was understood - was she like this in other communicative contexts? Interestingly, used fantasy to deal with the reality of her relationship with her buddy. Possibly had read books or seen videos with a similar theme. The story told us that she has a buddy with whom she would like a different relationship.	adult prompts, theme, appropriation, structure	There was a title and then three stanzas. First stanza set the scene and acted as a contrast in meaning to the experience following two which contained internal response structures to communicate her feelings and perspective on the matter. She used this structure to develop that contrast between reality and fantasy and so develop the theme. Narrative processes evidenced through overall structure and theme development as much as individual phrases. Cohesion achieved through reference mainly.	organise an experience	friendship/her buddy	0:55
G6-4-25	R: Have you got a story for me today? What's your story today? C: It's about a bear. R: It's about a? C: It's about a bear. R: About a bear ... Mmmm. C: My mum was playing with me. R: Mmmm. C: And my dad was making sure there was no robbers and no bears. R: Making ()? C: Making sure that there were no robbers and bears. R: Oh, making sure that there were no robbers and bear. Oh. How did he do that? C: He had a hat ... axe. R: Is that all that happened? C: (nods yes).	yes	experienced/ conversational	supportive	This was self recorded with adult assistance. The adult had real difficulty understanding the gist of this story. Hence, there were many restatements and fillers as she tried to understand the story. The story was difficult to understand because of the combination of content and the child's articulation patterns combined.	yes	This was a recount of her play with her parents at home. It was imaginative type of play that she told about but in a very "standard" type of way that seemed to have been appropriated from another source - possibly tv, video movies. The play also seemed to have been directed by her parents. She was also very focussed on self.	theme, appropriation, structure, function	This was a recount. There was a setting/introduction followed by two initiating events that detailed each parent's actions in the play. This was an informative type of story rather than action based. Temporally sequenced. Narrative processes unclear.	retell about a play session	play	0:45
G6-5-28	R: What's your story today? C: I went to Perth. R: Yeah. C: In the aeroplane to go to Disneyland. R: Oohh. You're going to go to Disneyland are you? C: (nods yes). R: Ah, when is that? C: A couple of years or months. R: What will you see in Disneyland? C: Um Father Christmas cause I went here before. R: Yeah. C: I have. And you get icypoles. R: Icypoles? Yummy ones I bet. C: Yep. And um I went there was there was swimming pools to get all the fun. R: Yeah. C: And um there's speed cars. But I didn't go on any because I was cause I be cause I might crash. And I can only go when my brother's in there. That's the end.	yes	difficult to distinguish whether imagined or experienced/ conversational	supportive	Adult assisted storytelling context. There was a range of utterance types akin to a conversation rather than a storytelling/monologue session. Supportive but in this conversational mode.	yes	There was a strong focus of self and presentation of self through this story. It was also interesting to note what she reported in this story about "Disneyland" - Father Christmas, icypoles, swimming pools and speed cars. This could be indicative of her interests. She obviously enjoyed such experiences and saw them as worthy of reporting. "Conversational" in tone. Possibly, she enjoyed a good "clinwig".	adult prompts, theme, appropriation, structure, cohesion	Complex structure. First stanza, episodic in structure, told of the setting and acted like an abstract to the story. The second stanza really just provided information on mini events within that setting - an informative stanza. The last line of this stanza triggered the next and final stanza which again was episodic in structure. No overall conclusion to the story. Cohesion maintained through reference and a range of conjunctions - temporal and causal. Canonicity, breach and intentionality evidenced through syntactic markers.	relate an experience to tie in with a future experience	going to Disneyland	1:15
G6-6-03	C: I'm going on an excursion to the beach. But um with my mum and daddy. Um and I well when my mum and daddy go at go to the beach. But we're living at we're living at our house <u>NEW HOUSE</u> . Mine finished.	yes	experienced/ conversational	minimal	This was self recorded. The adult just put the tape recorder on and left the scene. G6 said very little at first but then told her story once the teacher told everyone to pack up.	yes	She included her mother and father as characters in this story and made it unusual for them to come to the excursion. The story rambled. This was without active listener participation. G6 possibly needed the input of a listener to support her in her story development and to maintain cohesion and coherence. However, she was overall confident enough in her communicative abilities to tell this story albeit after a little while. The story was full of breaches of canonicity - this seemed to be a story in which she wanted to tell of the unusual.	theme, function, structure	This was a rambling story that progressed unchecked from one event to another. Had a listener been present, they probably would have interrupted her to check on the story and help her develop it coherently and cohesively. Full of breaches of canonicity and has evidence of perspective, through her intonation, and intentionality through use of future tense. It was, however, the confusing use of conjunctions that made this story difficult to understand the meaning of at times.	organise knowledge and relate about herself	excursion to the beach and new house	0:25
G7-1-21	C: Mmm I have a dog and a cat and a cat and a dog. R: So have you got one dog and one cat? C: No, two cats and two dogs. R: My goodness me. What sort of things do you do with them? C: We play we got a girl named C and a cat called S and a little one's called S and our dalmation dog's called C and the little dog's called W. R: Ah, W? C: Yeah, we got one big dog and one little dog and one and a um little and a little um ma ma and a big cat and a little cat. R: And I bet they get into mischief. C: No. The big one always squeals. R: Yeah, I bet. C: That's the end.	yes	experienced/ conversational	supportive	Adult assisted storytelling context. This girl needed mainly fillers and comments akin to a conversation. Didn't need story encouragers etc. Even interaction between adult and child.	yes	Information gained about her pets. The adult offered support but specific direction not needed. Was this typical of her communicative style. Also, tended to give mainly description in her story. Was this also typical?	theme, structure, adult prompts	There was an introductory stanza that set the scene and introduced the topic of pets. Remaining three stanzas offered description re the pets. No real initiating events, attempt, resolution type of structure. Stanzas informed about the characteristics of the characters. Conjunctions helped to maintain cohesion. Canonicity evidenced but no other narrative processes in evidence. This was an informative story.	tell something about herself	her pets	1:00

Table D3: The storytelling attempts of the remaining participants.

code	text of story	is it a story yes/no	comments	adult help? Rating	comments	info re s/c b/g? yes/no	comments	aspects of story analysis that have revealed s/c b/g	structure	function	theme	time
G7-2-22	R: You tell me your story today. C: I forgot. R: Well, how about a story about what you did or book that you read or something you watched on tv. Something that you'd like to do. C: I watched the three little pigs and. R: Mmmm C: I read my book from the library and I did. That's the end. R: And you watched three little pigs. What happened in three little pigs? C: The wolf blows down the house. R: Ah, why did he blow the house down? C: And then the last one he didn't. R: Oh, what happened? C2: He blew it down but it didn't go down. R: Oh, is that right? C: But the two did and one didn't. R: And what was your library book about? C: The teddies. R: What happened? C: They got scared. R: Yeah. C: And that's all.	yes	seen, experienced/ conversational	directive	G7 kept part control of the story and attempted to end the story with markers in #9 and #23. However, doubtful if this really was the end as was open to direction by adult in eliciting more of the story through story elicitors, encouragers and requests for extension. This resulted in a retell of the story she had seen. Adult assisted storytelling context.	yes	It was a story that relied on adult direction. This raised many questions. Was she a storyteller at home? Was this typical of home communication style? She had an idea what she wanted to say but required the assistance to expand on it. On the surface, this story looked like three different and unrelated stories. However, they were related and made cohesive probably through the adult's direction. Story also revealed that she watched videos and read her school library book.	adult prompts, theme, structure, cohesive devices	Abstract to the story provided in stanza one. This then relate an experience	relate an experience	things read and seen on tv	1:10
G7-3-24	(not transcribed as said her name only and then turned the recorder off)	no				yes	This girl may need assistance of an active listener or prefer to have someone listening to tell her stories.					0:25
G7-4-28	C: Um: once upon a I went to um nanny's and we got heaps of strawberries. And we have um and we played with our cat. And we played with the dogs and our pups. And I got to hold one of them. And that's all.	yes	experienced/ conversational	minimal	This girl had previously volunteered to tell a story and then "forgot" it. She returned to tell her story when everyone else was packing up. Adult assisted storytelling context.	yes	Although she began with a booklike introduction, this story was overall conversational and not literate. The beginning soon changed. This typified the sort of interactions observed in the pre-primary environment. Was she like this in other communicative contexts? Did she tell stories? The story told us that she visited Nanny and has pets. She referred to "we" as much as "I". "We" possibly included her Nanny.	theme, structure, function	This was a story that informed. Two stanzas with each having a structure of initiating event and attempt. No overall conclusion. Cohesion maintained through use of conjunctions (temporal) and reference. This simple sequencing of events supported the minimal expansion of/employment of episodic structures within each stanza. The use of cohesion devices also assisted in indicating canonicity and breach of it.	relate an experience	going to nanny's	0:35
G8-1-18	C: Bradley climbed Bradley jumped off the ute. R: Mmm C: Broke his foot but he's still alright but and he had to go to the dentist and that's all. R: And who's Bradley? C: My dog. R: Bradley is it? C: BUD. R: Bud. C: Budley.	yes	experienced/ conversational	minimal re story itself/ supportive re the context overall	Adult assisted storytelling context. The adult's utterances were more to clarify G8's articulation.	yes	The story told us that she has a dog and that she could think through problems. Focussed on self. Well structured story - was she read to?	theme, narrative processes, appropriation, cohesive devices, structure	The story comprised of two stanzas each of two lines. First stanza stated problem with initiating event and consequence. Second resolved problem through response type of utterances. Conjunctions and reference mainly used as cohesion. A range of narrative processes was used including intentionality in line with response statements and also perspective.	relate an experience	her dog hurting himself	0:20
G8-2-21	C: I went fishing and caught a tay:lor. R: Wow. When did you go fishing? C: Um when I went to my other school. R: Oh. Who did you go with? C: Mum dad and nana and pop. R: Did you go on a boat or on the beach? C: On the boat. And that's it.	yes	experienced/ conversational	supportive	Adult assisted storytelling context. G8 initiated and concluded the story without direct prompting. The actual story was developed in collaboration with the adult through requests for extension and clarification. G8 still kept control even though she accepted this direction.	yes	The story provided hints about her communication style - accepted direction but still stayed in control. Was she the sort of child who will accept and possibly want direction from an adult but still kept the communication act in her control? She was observed as such in the pre-primary - compliant but independent in a certain way.	adult prompts, structure	A short story that really occurred in one stanza. The first line gave the initiating event and consequence. The remainder of the story was as a result of adult direction and just served to give more information related to time, characters etc. Intonation patterns indicated the breach of canonicity. This and canonicity were the only narrative processes employed.	relate an experience	going fishing	0:50
G8-3-24	R: What's your story today? C: Budley. R: Yes. C: He's got a big coat on his back. R: Oh. C: And he's not allowed to eat bad stuff. R: Yes. C: But he does. He's not allowed to jump off the ute. R: Mmmm. C: And that's all.	yes	experienced/ conversational	supportive	This was her first try in the self recorded with adult assistance context. G8 seemed to want the support of the adult provided via fillers.	yes	A relatively independent, confident talker who liked to inform in this story. Was this her usual communicative style? Also, was she a storyteller? Despite choosing to just inform in her stories, she demonstrated a number of complexities in this short story. Also, she obviously has a dog with whom she has a friendship.	adult prompts, theme, structure, narrative processes	This was a character description. The character was introduced in line one. What followed was three stanzas. Some episodic characteristics ie. initiating event and response but, in the main, these stanzas informed and built up a picture of what was "normal" for this character. She used breach of canonicity to establish canonicity. Intentionality established through a sequence of utterances. She also consistently used "he" in cohesion and this was appropriate as she was developing a male character for the listener.	describe her dog	her dog	0:20